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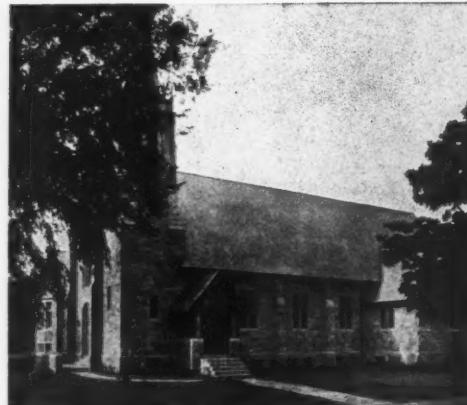
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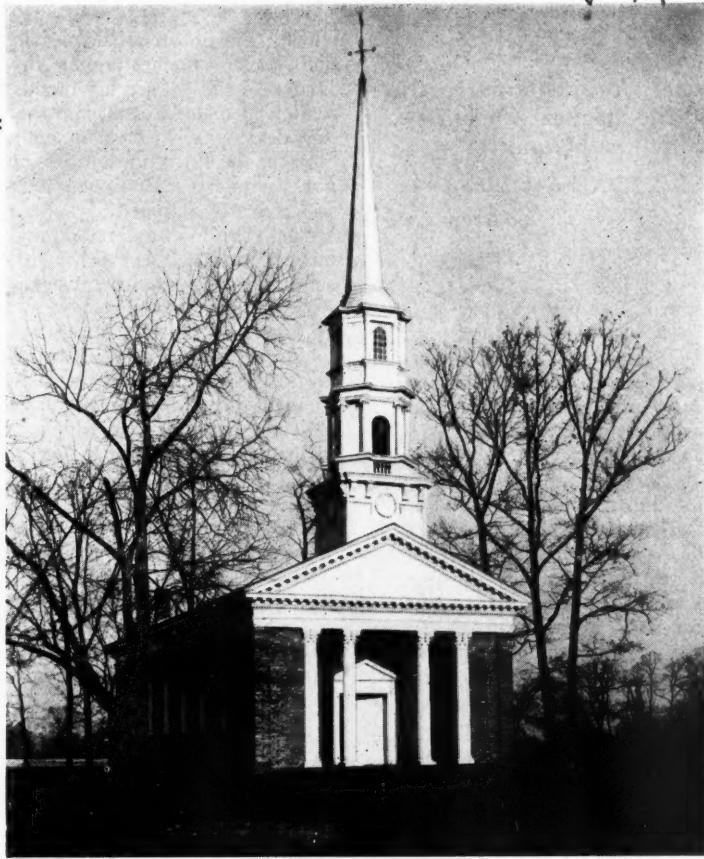
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## Repertoire and Review

Prepared with Special Consideration to the Requirements of the Practical Organist Both in Church and Concert

### A GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

GERALD F. FRAZEE: FOUNTAIN IN THE MOONLIGHT, 15p. me. A study in arpeggios. The melody is partly in the pedal, and at times in the lefthand part; some of the time the arpeggio must be played by both hands, while at others the right hand alone takes it. In every case the piece falls easily under the fingers and there are no difficulties. In fact the greatest difficulty will be to find a suitable registration, with an appealing tone color in the pedal; in 95 organs out of every hundred, even among the newest instruments, this can be done only through the couplers. The piece makes interesting music for an audience and it is useful also for keeping fingers awake. Summy, 1930, \$1.25.

BACH: BOUREE IN G, arr. by Cuthbert Harris, 4p. me. If any modern American composer were to have offered this to a publisher or to his respected brother players, all alike would turn it down. It's just an innocent little bit of sprightly music, with no depth, no profundity, no lesson to teach, but a lot of fun to have in the playing of it for player and hearer alike. Our imaginations are so excellently developed that instantly the name Bach transforms it into a mighty, noble, glorious conception. It's good for those of limited technic who would like to have Bach on one of their programs now and then. It all proves that no matter how much nobler we are than Bach was, the old man wasn't at all averse to writing and playing music just for fun. Of course we know that was very undignified of him. Presser, 40c.

DUDLEY PEELE: EGYPTIAN MARCH, 6p. me. Here is something with a flavor of its own. While it is strictly music for entertainment—and all music should be—it also is of such flavor that a recitalist need not hesitate to use it as one of the entertainment numbers on his program. A well-rounded recital program must have some entertainment numbers just as it also must certainly have some of the finest of the organ classics—if there are any organ classics other than Bach. An expert organist will play it at sight, and enjoy doing it; amateurs will have only a little practise to expend on it, and be well repaid for the effort. It is by no means too Egyptian, too colorful, to be used as a church prelude. Summy, 1930, 60c.

S. WESLEY SEARS: FESTAL PIECE, "Homage to St. Clement," the sub-title says, 6p. me. Those who knew the late Mr. Sears, of St. James' P. E. Church in Philadelphia, will see him in reflective mood, improvising to please himself, at the organ in that famous old church. First we have an unaccompanied, plaintive melody, which moves downward and leads into a few harmonic thoughts in the low bass clef. It emerges in fragmentary fashion, and later takes the form of a continuous melody, in normal moods. This material is then built up until we reach "full Swell" in a passage of consecutive chromatic chords that would ordinarily be frowned upon by musicians of the severe stamp of Mr. Sears himself—which proves that to even the most severe of us there come moments when trite devices, even the loathed barber-shop

chords, are not at all displeasing. Then comes a vigorous march theme, again in somewhat fragmentary fashion. These stirring moods are followed by a quiet section in melodic vein, and the piece passes out through the devices by which it entered—the unaccompanied melody, the low chords, the fragmentary cadence. It is not a masterpiece nor was it intended to be, but it is a most worthy composition, with a genuine message, a message that will be understood and appreciated by any serious audience. It is worthy of use on a recital program as well. Besides its musical worth and its practical worth, there is also the sentimental value. Certainly no friend of the late Mr. Sears is so short-memoried as to forget to use this piece in his memory once each year at the proper season. Mr. Sears was organist at St. Clement's for about five years, leaving there in 1910 or 1911 for St. James', in which position he was at the time of his death on March 7, 1929. The composition is published by Presser, 1930, 50c.

### DETHIER REVIEWS

For lack of space last month one of the most interesting of Mr. Gaston M. Dethier's organ compositions had to be omitted from the general review by Mr. Howard D. McKinney. The three plates are accordingly presented here-with, and also the belated paragraph.

### NOS. 1546-8: SCHERZO

Again one excerpt is not sufficient to show the sterling worth of this marvelous concert piece. Our first illustration shows the first theme, upon which the work is built. No. 1547 shows a variation of this same thematic material, with a very lovely lefthand melody dominating and cutting through the righthand passages. The third theme is from the contrast section. Such sprightly and beautiful concert music as this is all too rare in organ literature; again the work is by no means easy.



### BEETHOVEN: 17 SLOW MOVEMENTS

*Transcribed by HOWARD R. THATCHER*

On page 266 of our May issue this excellent collection was briefly reviewed and heartily endorsed. The content of the book is so valuable for service use that we again call attention to it. Book One of a proposed series of transcriptions from the great composers of the past contains nine of the slow movements from the following piano Sonatas of Beethoven: Sonatas 1, 2, 3, 4, 5, 7,



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**T H E   V O I C E   O F   I N S P I R A T I O N**

8, 10, and 11. It was published some six months ago and since then orders have come to the publisher from every state in the Union. This would seem to indicate that organists are more and more interested in securing music of real worth for their instrument. We know how often a miscellaneous collection of pieces is purchased with the result that only from ten to twenty-five per cent of the contents are actually used. It gives a peculiar feeling of satisfaction with this volume to realize that each number is worth playing as a service prelude.

These transcriptions were part of a group of fifty-six made several years ago. In addition to the nine listed, the group includes seventeen slow movements from the piano Sonatas of Mozart, eight Nocturnes and four Preludes of Chopin, and ten Schubert numbers. While some of these pieces have been printed before in organ arrangements, they have usually been done without proper consideration for the effect of the sostenuto pedal in the originals, and are therefore sometimes unsatisfactory to an experienced musician. They are likely to give the effect of a Beethoven Symphony played without the sustained notes of the horns, bassoons, clarinets, and oboes.

It is a curious fact that while the modern organ, with its wealth of color and expression, is probably better adapted to render a slow movement than any other single instrument, original organ literature is singularly lacking in really great slow movements—movements of the nobility and dignity of those found in the Mozart, Beethoven, Schubert, and Chopin works. The beautiful choralpreludes of Bach, Brahms, Reger, and Karg-Elert, etc., can hardly be counted, because these pieces depend largely for their effect on the listener's acquaintance with the tunes on which they are constructed. Unfortunately these melodies are little known among English-speaking people.

Since the organ has no Beethoven, no Mozart, no Chopin, there is excellent warrant for the use of transcriptions in the services of the church where quantity and churchly quality alike call for just such works as are presented in the book under discussion. For religious fervor, purity of inspiration, loftiness of expression, the Beethoven slow movements are unexcelled. Book Two will soon be published and will contain the slow movements from Beethoven's Sonatas No. 12, 13, 14, 15, 16, 17, 18, and 23. Book One contains 55 pages and is published by Kranz. \$2.50.

SONGS: CHURCH: Derick Ashley: "A Hope," "Mother to Babe," "The Call," "The Lowest Place," in two collections; the first is a song of great beauty and serenity. All with piano accompaniment. Novello.

## Music of the Month

### A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow, when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

#### —MUSIC OF FEBRUARY—

The month is rather rich in practical music and programmatic materials of a special order. For example, programs on or around the 6th would be highly appro-

priate if devoted to Spanish organ music, while those on or around the 18th might center on music of the Martin Luther period. Certainly the peace motive might figure largely in programs on or near the 3rd, with one selection taken from each nation of importance figuring in the World War, on either side of the fence; we cannot afford to longer continue to classify as friend or foe.

Any choirmaster who passes the several fine anthems of J. Varley Roberts and George C. Martin is depriving his congregation of some of the most beautiful and practical gems in church literature, and these works are not really difficult. Ditson has reissued most of these works, we believe, and the reader can write for examination copies of each.

Among the birthday programs, the 12th is an appropriate period for emphasizing the old folk-music of the South, whence most of it came, while the 22nd is the period for any early American compositions. True, these early American works are no better than the works of most other nations, with the exception of Germany, but one or two on a program mark the program-maker as one who gives constructive thought to his work.

Adolph M. Foerster's *In Memoriam*, 5p. e., Ditson, 60c, is suited as prelude or postlude for memorial purposes. His Prelude Af, 3p. e. Ditson, 50c, begins softly, develops a good climax, and ends softly, making a fine prelude. Prelude Df, 4p. e. Summy, 50c, is more melodious, but builds up in the same way, and for the same effective use. His Postlude Dm, 6p. me. Ditson, 60c, is more appropriate for use as a vigorous prelude than for use in giving a worthy service a boisterous ending—boisterous jubilation is more appropriate as the beginning of a service than the end.

Floyd St. Clair is the composer of purely melodic works, but for the most part the melodic values are much above the ordinary and the pieces make attractive hearing. All are published by Fox. Among the beautiful and easy melodious pieces we can recommend for practical use anywhere are: Andantino Df, 6p. 75c; Dream Melody, 6p. 75c; Memories, 3p. 60c; Reverie Df, 6p. 75c; effective with Harp; Romance C, 4p. 60c, with good use for Chimes. Then there are various little collections of three pieces each, which make economical buying and give the same grade of practical melodiousness; Vol. 1 and Vol. 2 are alike attractive.

We mention three compositions by Rossetter G. Cole, all published by Schmidt: Heroic Piece, 14p. md. 75c, an excellent piece as described by its title; Hymnus, 5p. me. 50c, of quite opposite mood, and serviceable as companion piece or contrasting piece on the same program; Summer Fancies, 6p. me. 60c, in 6-8 rhythm somewhat like a pastorela.

The compositions of J. Lawrence Erb are at hand only in the one representation, the fine Festival March in A, 6p. me. Presser, 60c, a brilliant piece for prelude or occasional postlude, as well as for the informal recital program.

We consider James H. Rogers about the most important figure in the development of American organ composition. He combines genuine musical qualities with masterly workmanship and youthful outlook, and the result is music that gets over with the public while it commands the respect of the player. We shall deal only with the most appealing of his works on hand. Berceuse A, 4p. e. Ditson, 60c, a charming little melody number; Madrigal, 5p. me. Schmidt, 50c, a melody of Nocturne style, rather classic in feeling; Prelude and Fuguhetta, Schirmer, \$1.00, an example of such merit that it can well be used to draw increased attention to the fugue as

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**MERRY CHRISTMAS AND HAPPY NEW YEAR!**

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a form of composition; Processional March Bf, 6p. me. Schirmer, 75c, a frankly happy and jubilant piece just for the fun of it; the three Sonatas and the Sonatina are all works of sterling qualities that should be in the repertoire of every professional organist, for they represent a clarity of writing and clarity of thought which are highly wholesome in organ literature; the old war-horse, the Suite published in 1905, is still frequently used on church and recital programs—do we need anything more colorful and sparkling than the Intermezzo, or anything better fitted to show the beauty and wealth of color available in a modern organ?

We include a few thematics from Mr. Rogers' Sonatas. Nos. 968-9 show the Adagio from the First, 961 shows the Adagio also from the Second, and 1261 shows the sprightly Capriccio from the Third.



Three pieces by Walter Keller of Chicago deserve recognition: Evening, 5p. e. Church, 60c, and its companion, Morning, 6p. me. Church, 60c, make a fine pair for any program; Romanza, 4p. e. Summy, 50c, is in 6-8 rhythm and makes attractive music.

Louis Adolphe Coerne can be represented by four Ditson publications, all of them easy enough and in rather harmonic, reflective, dream style, save the last which is melodic: Beside the Still Waters, 50c, Consecration, 60c, Inner Vision, 50c, and the River of Life, 60c. The musical qualities of these works make them quite delightful; an artist can paint a charming miniature in each case where the wealth of the modern American organ is available.

The purpose of this column is to bring to the attention of readers, new and old, a list of the most practical contemporary American organ literature, not from the viewpoint that it's patriotic to use works by our own composers but from the broader viewpoint that by using compositions written in our own day and age, by men who are thoroughly conversant with the mood and spirit of the times and peoples upon whom we must depend for our support and our incomes, we are "cutting our cloth" to best fit our customers and "feeding our menageries" with the food best suited to their tastes. It would be quite absurd to appear on the streets with the clothes and in the manner of a Himalayan, though such things would have their occasional interest; much more practical are we when we meet our audiences half way.

## New Organ Music from Abroad

### Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, *Mus. Doc.*

From Stainer & Bell of London (Ricordi in New York) there come a number of new issues that should find a place on American programs, even if they do have the Victorian flavor. Charles V. Stanford has **SIX OCCASIONAL PRELUDES** that come in two books—these six pieces vary from two to six pages, all of them quite easy and demanding only a small organ. The best of them are the **AT CHRISTMAS TIDE** in Book One, and the **EPITHALMIUM** in Book Two.

The same composer is also responsible for **THREE IDYLLS** that, while of about the same grade of difficulty, have a wider appeal to the average listener. **BY THE SEASIDE** tries to live up to its title in a flowing allegro movement of some ten pages. **IN THE COUNTRY** is a tranquil andante that would make a good service prelude, and **THE ANGELUS** is an allegretto in C minor that I must confess gets very tiresome before the tenth page. There is nothing to say about these pieces; the titles don't mean a thing, and the music is placid with some very dull spots. It is surprising that Sir Charles did not produce a few really good organ pieces; these new pieces are Opus 194. I have tried hard to like one of his five organ Sonatas, but somehow they will not go over.

**A JUNE EVENING MELODY** by Frederick W. Andrews I like much better; it is not difficult and can be made effective on a small instrument.

Basil Harwood has edited three pieces by William Byrd: **MISERERE** in four parts, **MISERERE** in three parts, **PAVANA**. These pieces are from the Fitzwilliam Virginal Book and are historically interesting; all three will make good church emptiers. C. Hylton Stewart has arranged Handel's **OVERTURE TO TAMERLANE**; it strikes me as being as uninteresting a piece of music as Handel ever wrote and why Mr. Stewart should pick on it heaven only knows.

Here are seventeen pieces of organ music printed and engraved in first-class style without a sign of inspiration or feeling in the bunch. Is this the best stuff that the English publishers have to choose from? Jubal help organ music if it is.

It is cheering to come across two pieces by W. G. Ross: **BERCEUSE** and **A SONG OF REJOICING**. These two pieces, published by Novello, are well worth playing. I have played them a number of times and they both go over well.

If you are looking for some good recital numbers that will make a hit with the average listener I would recommend the **CONCERT RHAPSODY**, **PRELUDE HEROIQUE**, **DILOGUE ROMANTIQUE**, and **TWILIGHT MELODY**, all by Arthur Meale, the brilliant organist of the Central Hall, Westminster, London. Mr. Meale is one of the busiest recitalists in England and his own compositions have done a great deal to enhance his reputation. These four pieces are not difficult but they must be played with lots of dash and style, especially the first two. The other two pieces are of a quiet nature and never fail to make a hit. The publisher is Beal Stuttard & Co. of London.

**A PRELUDE AND FUGUE** by George Deshon is the only French publication that has come to hand for some time. It is the sort of music that affects my liver; it is a long time since I have come across such an ugly, badly written, ungrateful piece of work. No use as far as I can judge to man or beast.

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January 1931, Vol. 14, No. 1

# The American Organist

W. SCOTT BUHRMAN, F.A.G.O. . . . . Editor

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Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Avenue, Port Richmond, N. Y.

Editorial and Business Offices: RICHMOND, RICHMOND BOROUGH, NEW YORK CITY, Phone DONGAN HILLS 947

Address all communications to 467 City Hall Station, New York, N. Y.



LYNNWOOD FARNAM  
*January 13, 1885 — November 23, 1930*  
A PIRIE McDONALD PHOTO

# The AMERICAN ORGANIST

Vol. 14

JANUARY 1931

No. 1

## "To Have Known the Spirit--"

"Roam on! The Light we Sought is shining still . . . . .  
Our Scholar Travels yet the Loved Hillside"

By AA. BURR

### —THE DEVOTEE—



O HAVE KNOWN the spirit that was embodied in the simple, unaffected man without knowing the person himself has now its compensations. For his presence was, to me, much like a visitation in that he never materialized except as the motor that furnished the impulse of a weirdly beautiful music. The music has now ceased. The final grand chord has played among the rafters but it echoes, as fine music can, in the corridors of memory with nearly the same reality with which it actually spoke. Music engraves itself in the spiritual fabric of memory in a more absolute state than it can upon the shellac of the recording machines. One cherishes its impersonality so, and although one may feel a very great mundane loss at having the door suddenly closed upon one of his dearest roads of escape from this "strange disease of modern life, with its sick hurry," there is left at least and lastingly the compensation of the spiritual impression. And this, says the critic, "makes even death irrelevant."

The spirit which so impressed itself is not new nor unsung but it is a rare manifestation in the music professions. Greatness is only too often handicapped by the weight of personality it is forced to carry. One can not think of many modern instances where superlative accomplishment is displayed with the spiritual selflessness shown in the career of Lynnwood Farnam.

The essay by Mr. Lawrence Gilman of the New York Herald-Tribune can be read by every member of the profession of organists with a moving sense of pride. It is infrequent, to say the least, that any organist of admitted virtuosity has been able to impress the professional music critic with anything beyond mere virtuosity. It could have happened only seldomly that an artist who had attained the spiritual heights was able to carry with him to explore those heights a group of music lovers who must be called casual, who might be termed non descript. The power that did it was the selfless spirit that was as one with the contemplative thought that has hovered over the philosophy and the practise of organ music for two hundred years and more.

On reading the Gilman essay it is noticeable that every solid impression left by the dead artist is that of a professional, that of a devotee. It is noticeable that, although the Farnam career and characteristics were so widely and fondly known, the personal doings of the man are obscure, nebulous. He might have had no personal life! But the doings of the student and the artist in him are known and reverenced wherever there is concern for the classical contemplation of the organ and its finer literature.

In this day it is the man of the greatest gifts who will be most tempted by the flesh-pots. He knows that the "capacity for taking infinite pains" if bent upon the materialistic endeavors which our whole society regards as most desirable will bring him material rewards. He knows that "success" for him may have more than one interpretation,

albeit only one true one. Modern tendency gives him such to combat, the more if his talents are exceptional. If he combats it he is *chevalier*.

There is a knighthood that knows no clanging swords, a chivalry that rides no warlike charger. The student of exceptional powers who dares the modern world with an idea like the antique verity of philosophical organ music is of this knighthood. In his self abandonment he will turn from many of the trivial necessities which govern us who are mundane. He will brook no distraction. He may lose much of the common warmths of life; even the flamboyant glories of the super-craftsman may not be for him. He becomes monkish in aspect and even among fellow practitioners of the same profession he looks lonely. But he is "lit with the sun"; he has "the summer in his soul."

His real kindred spirits are separated from him sometimes by the generations, even, it may be, by the very centuries. But they stand beside him in their common idea. Their embodied presence among us is infrequent but perhaps once in each generation the world of organ music has a manifestation of the vitality and persistence of one old overwhelming idea. And the profession needs this manifestation. The majority of organists may not be devotee; perhaps they are admittedly merely journeymen of a craft and casuals and they need, once in a generation, one of these apostles of the craft's more ancient verities, of the philosophy of the cult of the organ. When this devotee appears he belongs to the whole profession.

So the reverent mourning of the whole profession is seemly. What is lost to the organists of North America was something more than a superb figure-head. It was a personification! It was a personification of ancient serenity—the serenity that belonged to the monkish student of long ago; one of a lonely knighthood whose single-mindedness alone warmed and gave a glowing sun within.

Sidney Lanier sang their hymn:  
"I am lit with the sun!"

\* \* \* \*

And never the mast-high run of the seas  
Of traffic shall hide thee,  
And ever my heart through the night shall with  
knowledge abide thee,  
And ever by day shall my spirit as one that hath  
tried thee,  
Labor, at leisure, in art,—till yonder beside thee  
My soul shall float, friend Sun,  
The day being done."

#### —THE SCHOLAR—

The Farnam biographical material as published in recent newspapers tends to give his career the tame luster of mere success. His student days were honored; he progressed from church to church; he was distinguished by a Doctorate and he was recog-

nized by a great endowed Institute as a logical head for the organ department in a virtuoso school. These items, and others like them, could be emphasized and given any amount of importance that one would wish them to bear. The honors were due him and there is universal satisfaction that, for once, they were well and justly placed. But, in my mind, these items, imposing though they be, are superficial to him and quite overshadowed by the impersonal manner of his pursuit of the fundamental idea upon which his fame will rest.

He must have traveled much "in realms of gold." Like The Scholar Gypsy with his "one aim, one business, one desire" he must indeed have left the world early with his powers fresh, firm to their mark and undiverted to exterior things; nursing his unconquerable hope, clutching an inviolable shade; waiting for the spark from Heaven.

"Thou through the fields and through the woods  
dost stray,  
Roaming the country side, a truant boy,  
Nursing thy project in unclouded joy,  
And every doubt long blown by time away."

It is not of this day; it is not of this land that one should so do!

His life, certainly the last years of it, must have been arduous. The labor of his many engagements must have been appalling. I can think of no more dreadful *ennui* than that of the finely tempered virtuoso who twiddles his thumbs for hours, for days, in railroad trains and steamships, sacrificing himself to give some distant group of people a brief breath of the higher air which his solitudes have given him. Some artists love their travels. It would scarcely fit my vision of this cloistral scholar that he should have. Who knows?

His teaching might have been an inspiration to him. Within the last twelve years there came into the atmosphere of organ study and training in this country a superior influence that was conspicuously not here before. In these years the whole American world of organ playing and of intelligent listening stepped to a plane higher than where it stood before the war. The young organists of today are a finer brood, I think, than those of my day. Farnam, who would have been in any generation exceptional, might not have been, a generation hence, unique! And to his own influence this would largely have been due!

This influence was not only exerted directly upon his pupils by contact but upon all who cared to listen. Unforgettable hours at the Church of the Holy Communion showed thousands of people what the organ really is. Most impressive and memorable were the series "Bach" and "Bach and His Forerunners." Here was the great old impersonal big idea shorn of every modern excrescence, delivered with all the antique serenity of the age from

which it sprang, regardless of technical grade, difficulty or ease. Sheer beauty alone prevailed.

Perhaps the most gifted student of today, a more hysterical day than yesterday, may not have the full burning flame of devotion, the single-mindedness, the selflessness to dwell within the ethereal limits of one old idea. We may be, after all, only "light half-believers in our casual creeds." But in the honored memory of this Devotee, this Scholar,

there is a rare rich legacy which belongs to the whole profession.

"Let in thy voice a whisper often come,  
To chase fatigue and fear:  
*Why faintest thou? I wandered till I died.*  
*Roam on! the light we sought is shining still.*  
*Dost thou ask proof? Our Tree yet crowns the*  
*hill,*  
*Our Scholar travels yet the loved hillside."*

## Lynnwood Farnam

"Another of Those Artists, so Tragically Few, who Bring to Their Tasks the Pride and Power and Assurance of the Great Craftsman....  
But Also the Humility of the Devotee"

"THE QUALITY of his heart was that of a child unsullied by the least tarnish of self-seeking . . . I made the weekly pilgrimage to the old loft-surrounded church with many others. Here in the candle-lighted church was sanctuary. I would shut my eyes and wait. Promptly at the appointed hour the great Bach would be heard, music of gay and sparkling agility or of liquid fluidity, of an unbelievable wealth of pattern, rhythm, harmony, of noble majesty or ineffable tenderness. This was the Temple of Music. Bach was the Prophet. Lynnwood Farnam was the consecrated priest.

"These are ineffaceable memories and most precious possessions. Time will erase the hurt of his sudden and untimely end. But the memory of his pure art will remain to those who heard, and new and higher demands will of necessity prompt those who carry on."

Mr. Nelson Sprackling, who studied with him, who substituted for him, who sang in his choir, thus writes the prelude to a simple record of tragedy—in the minds of many, the greatest tragedy that has ever overtaken the organ world. The death of Mr. Farnam shocked the mind, it moved the heart. And we all find that there was something in each of us for Mr. Farnam that was much deeper than ordinary respect for his achievement or approval of his conduct.

Among musicians in general and the accredited critics in particular it is doubtful if even one fully realized what Mr. Farnam had accomplished, unless they themselves had studied and could play the organ. We can hardly expect that his associate in the piano department at Curtis Institute, the head of that great conservatory, Mr. Josef Hofmann, could fully appreciate what this unostentatious, quiet man was really doing. We can hardly expect that the professional critics of our newspapers, with their multitude of concerts to report, should bother with the free public organ recital sufficient-

ly to realize the scope of Mr. Farnam's art—yet two of them almost did it. Mr. Olin Downes of the New York Times and Mr. Lawrence Gilman of the Herald-Tribune were the two. Mr. Gilman's tribute to Mr. Farnam, published in the editions of November 26th, was so inspired that it brought letters of appreciation to the Herald-Tribune office and innumerable queries to this office and from friend to friend, "Did you see what Lawrence Gilman wrote in the Tribune?"

Lynnwood Farnam played his last recital on October 12th, after a period of a few weeks when the mild discomforts occasionally experienced during his summer in England had begun to accelerate alarmingly. His friend and pupil Mr. Alfred M. Greenfield was with him at the console in the Church of the Holy Communion, New York City, as he played. He approached the hour of the recital with considerable and increasing pain, which did not lessen till the moment he began to play—when instantly his body straightened and his face assumed its usual composure as the inspiration of the music overcame him.

The next day he went to St. Luke's Hospital where an examination was made and an operation performed on October 17th for gall stones. The physicians refused to give any comforting words of hope, considering the condition beyond the realm of human aid, but friends innumerable and family alike refused to accept the verdict; we couldn't believe such a thing possible, that death should move on relentlessly with no power on earth to stop it, that Lynnwood Farnam should be passing out of our midst and we couldn't do anything about it. Just prior to his death he seemed to show signs of considerable improvement and the report was given by friends at his bedside that he was at last on the road to recovery—a report based on hopes, not realities. Two days later, on November 23rd, he was translated from the mortal to the immortal.

and passed into other realms, the one that Great Beyond prepared since time began, the other that realm of mankind's immortal memory where each man must write his own name and carve his monument by virtue of his own great deeds of superior achievement.

As recorded in our December issue, the funeral service was held November 25th in the church where he had reached his greatest fame and developed his highest art. At two o'clock that little old "loft-surrounded church" was crowded with hearts that mourned—and flowers that spoke not of mourning but of beauty, of perfection, of the love and affection of the hundreds who had sent them there to make as beautiful as possible the sanctuary of this little edifice which Mr. Farnam had filled with tonal beauties of surpassing perfection. Organists near and far, organ builders, young men and old, little old ladies to whom his weekly recitals had brought new visions of peace and beauty—all were there in silent tribute, in deepest gloom. This was the last time any of us could come near the physical presence of that master artist whose life was as irreproachable as his music.

A group of his pupils—from Rochester in the north, Philadelphia in the south—were at the door, as ushers. The procession entered at the rear, headed by the rector. The choir was there in full. They carried the flower-draped casket down the same aisle upon which the feet of countless multitudes had trod to hear the message of him whose message had warmed the heart and ministered to the intellect, both in equal measure. The organ was silent. Who would have dared touch its keys on that of all days? The choir was silent. Who could sing? Hearts were breaking, not singing. No, it is not the sentimental expression of the moment. Hearts were breaking at the realization that Lynnwood Farnam, the unostentatious, simple, sincere Lynnwood Farnam was forever gone.

After the deadly solemn service the procession moved down the aisle again, and the flower-laden casket, carried high on shoulders, was borne away. Outside, the Elevated roared by, trucks added their unearthly din, automobiles crowded and jammed this way and that, as the little procession started away. The world could not know. How could they? It took the profession itself, well acquainted, as we thought, with the possibilities of organ playing, no little time to understand Mr. Farnam's contribution. It took the critics even longer.

And to the spirit that had now gained its freedom, the body was soon again united—figuratively, shall we say—for at the crematory it was given that perfect freedom unknown to those lowered into chasms dug into the earth and covered over again forever. Freedom of spirit, freedom of body. Freedom of a great soul, the soul of a truly magnificent artist. No, he did not lay down his life for his art. He did not work himself to death. Death

came for reasons no human being can guess, when it thus stops the work of a man whom the world cannot spare, and it came to Mr. Farnam through the normal channels by which it has approached thousands of others and will continue to approach thousands more.

Let us be content today to give voice only to messages of affection and tribute. We cannot become machines, translate our attitudes into those of the historian and dig down for facts, to catalogue them one after the other as historians do when sentiments and feelings hold little sway. Mr. Farnam's father and mother, and his only sister, came from Los Angeles to be at his bedside, some weeks before the end came. The mother and father cannot realize fully the position attained by their son, their only son; but the sister, in an unusual sisterly devotion, feels confident that she does. Yet these three minds have been stunned by this blow all unexpected, and in all their pride of being Lynnwood Farnam's own and owning him for their own, they realize that, for some unusual achievement of that son and brother, the world at large has taken him from them and claimed him as a world figure, no longer permitting him the seclusion of remaining but a private personality.

Through the cooperation of the family, and with facts and incidents remembered or collected by the sister, we reserve for succeeding columns a record of some of the things that are destined to change the impersonal aloofness, the indifference, the coldness often attributed to Mr. Farnam, into a personality as real, as human, as jovial, as admirable and lovable as ever any man had. We have looked at his lofty art, considered its perfection, and put him on a distant pedestal. But we erected the pedestal, we put him up there in aloofness, in coldness, in indifference to the things we ourselves were perhaps most interested in. It was not an attitude of his choosing but of our making.

Again Mr. Sprackling can clothe the thought:

"It was one of his charms, this quiet but boyish enthusiasm for pictures—pictures of his travels, of organs he had visited, of his friends. You must know of the little camera which he almost always carried with him."

There are innumerable other charms about the real Lynnwood Farnam that explain, I believe, his attainments in rhythm, in color, in perfection of technical detail, and they are masculine charms, red-blooded, vigorous, whole-hearted traits of personality that, known only to those who came closest to him through years of friendship, gave him the mind and the spirit which in turn inspired him and drove him onward, always onward. He never took real vacations. Always he must practise a little, if the opportunity was there, and it usually was. His summers he liked to spend either in England or with his parents; if it did not have to be England

for any particular summer, it certainly had to be home with his parents and sister.

Of this man—his personality, always genuine; his achievements, startling; his diligence, unusual but not slavish; his early studies, unexpectedly not conforming to traditional ideas; his own teaching methods, normal in atmosphere, abnormal in inspiration; his informalities and play-times, his sense of humor, his searching for rhythm—of all these things we shall speak next month.

"Dreadful about Farnam. I never met him in my life, but the day I heard of it, I was in sort of a daze all day." Mr. Walter Lindsay thus speaks for us and tells why we cannot go on today.

—THE EDITOR

### A Few Press Comments

The New York Times, in its news article announcing Mr. Farnam's death, said that he "has been ranked by music critics as one of the greatest organists in the United States, if not the greatest, noted both for his playing of the organ and his profound musical knowledge."

Mr. Lawrence Gilman in the New York Herald-Tribune said: "Lynnwood Farnam was buried yesterday. The realization of that fact is peculiarly saddening to those who know how rare are the musical artists of his type: those who, self-effacing and devoted, combine with their humility and their priestly attitude toward the art they serve, the communicative power of the finely touched and greatly qualified interpreter.

"Lynnwood Farnam was an artist of that order. One of the first organists of his time, he was a virtuoso without the virtuoso's usual curse of egoism; a great technician without the great technician's frequent passion for display. He was a master, but he used his mastery only in the services of what seemed to him the noblest things in music.

"He was barely middle-aged, yet he had stamped the image of his artistic personality with singular vividness upon the best musical thought of his time."

Our esteemed contemporary, *The Diapason*, says he was "recognized throughout the world as one of the most famous organists of the present day," and in commenting on his annual recitals in the Church of the Holy Communion, adds, "Mr. Farnam's annual recital series at this church made musical history and virtually stood in a class by themselves."

Music News, Chicago, says: "The passing of Lynnwood Farnam removes one of the finest figures from the organ world. An authority on Bach, a church organist without superior and a concert player of distinction throughout the world, Mr. Farnam leaves a regrettable void."

The Pacific Coast Musician, Los Angeles, says that "his approachableness, his quiet geniality, the unassuming modesty which reflected his absolute lack of conceit, greatly endeared him to the large circle of confreres and others who knew him here."

"I have written a few lines about my friend Lynnwood Farnam," wrote one of his friends. "Personally I feel conscious of a vast loss. I loved his organ playing, I admired his courageous spirit and his great musicianship. I knew him much better than perhaps any other layman ever did and he and I had many very friendly conversations about music. I am shocked at his death, but I felt that I might write a few lines. Please permit me to remain anonymous in this instance."

The request is granted, and the beautiful tribute, written in verse, is given herewith, "To Lynnwood Farnam."

### To Lynnwood Farnam

Who gave this man the power to play  
Great harmonies in such a way  
That the heart grown old and the head grown gray  
Should straightway be young, and joyous and  
gay—

That the shoulders, so lately bent and worn,  
Should now be erect with a courage new born—  
That the face that was lined with sorrow and pain  
Should shine with the glow of Youth again—  
That the staggering step, so uncertain and slow,  
Should be strengthened—with life and purpose  
aglow,

To march on the way with a purpose secure  
T'ward the greater life, and for ever endure,  
Because of the sound of a Heavenly song  
That set the heart pulsing and made the soul  
strong?

God's gift, is this power, to the being who tries  
To bring happiness into his fellow men's lives.  
The song of the organ has the power and might  
To bring souls out of darkness and into the light,  
And the voice of the organ—may it ever endure—  
To roll on, through the ages, with melodies pure,  
That some heart, grown weary, may find by it rest  
And may stay, ever verdant, at peace and refreshed.  
That the toil of the day be less hard and less drear,  
And the smile of contentment replace the sad tear  
And fill us with strength for the future, that we  
May face it, undaunted, unfettered—and free.

—A FRIEND.

### A Few Gifts

"No little gift or memento, no compliment did he receive with anything but the most sincere and open gratitude. He had a variety of little posses-

sions of all sorts . . . tucked away in his desk." Thus Mr. Sprackling draws another little picture of his friend. And just as it was Mr. Farnam's pleasure to receive, so also was it his pleasure to give. We shall mention a few of the things he gave, as the last acts of his life, through the instrumentality of his will.

To the Curtis Institute, Philadelphia, where he was one of the most superb members of a superb faculty, he gave his entire library of music.

To the Church of the Holy Communion where he had been organist since 1920 he bequeathed two thousand dollars "for the musical endowment fund" of the church.

To Christ Church Cathedral, Montreal, he bequeathed two thousand dollars "to be applied for choir purposes and improvement of the organ." Mr. Farnam was organist of the Cathedral for five years, from 1908 to 1913.

To the Third Avenue United Church, Saskatoon, he bequeathed one thousand dollars, and to the United Church, at Dunham, Quebec, five hundred dollars.

Other gifts of the remainder of his possessions are private and personal matters which concern only his immediate family, his father, mother and sister sharing equally in his affection, with special thought also for the two children that were especially dear to him, his two nieces, the daughters of his closest "chum," his sister.

### *His Art can Still be Heard*

Mr. Reginald McAll, who is often able to take a philosophical viewpoint when the rest of us cannot see that far ahead, spoke in this fashion to a group of organists stunned by the news that had just come, that the end was but then a matter of hours away. He said, in effect, The art of Lynnwood Farnam will not die. It will be carried on by his pupils—a brilliant group they are.

Mr. William H. Barnes' first thought of consolation was of the records Mr. Farnam had made of his art, and to the organ builders we are all indebted for the fact that Mr. Farnam's art can still be heard precisely as he played. These records, of course, can be heard in the true perfection of Mr. Farnam's art, only on the precise organs upon which they were recorded. But it is a consolation that his art can be heard perfectly anywhere. We hope the two great organizations of organists will take steps to have these records played at some future date in the various factories or studios and upon the organs upon which they were actually recorded, for the benefit of such members of the profession as are within traveling distance. It is probably not necessary to point out that two organs built to precisely the same specification, erected in

exactly identical buildings, and voiced by the very same finisher, will certainly not be nearly enough alike in ensemble or in individual tonal elements to satisfy the particular detail of choice which marked Mr. Farnam's art, and that therefore, while the rolls are marvelous enough on any organ, they are only 100% perfect on the original organ.

A further word is perhaps necessary on these records. From the expert organist's viewpoint, they can be used to reproduce an art very near to Mr. Farnam's own perfection, through the medium of the hand-picked registration, supplied not by the roll but by the organist himself, at whatever organ he is listening to these rolls. As Mr. Lester W. Groom points out, automatic players for the piano make a claim for perfection of reproduction, and they come very near it; but these rolls made by our own builders in recording Mr. Farnam's art not only can claim perfection but, given a reproduction on the same organ upon which they were originally made, they are absolute perfection, for the tone of the organ, unlike that of the piano or violin, is produced purely by mechanical means which the automatic players can reproduce precisely.

Let us hear what Mr. Farnam himself said in reference to the records he made, and then listened to, on the Welte reproducing organ—the quotation is given by courtesy of Mr. M. E. Roy Burnham of the Welte-Tripp Company:

"The invention of the Welte Philharmonic Organ is undoubtedly the musical and artistic marvel of our day. That it should be capable of so extraordinary a feat as to reproduce and realize a player's spirit and intention in so perfect a way is a fact that many are inclined to but half believe until they hear with their own ears. I can, with others, only express my wonder at your remarkable achievement and my great interest in the novel experience of making some records for the instrument."

Through the generous cooperation of many individuals, organists and builders alike, we have discovered that Mr. Farnam made recordings for only four builders, and we give the complete lists in the order in which they have been so kindly supplied by the builders themselves.

### FOR THE AUSTIN ORGAN

Bach—Chorale and Eight Variations in Cm, on O God Thou Faithful God, No. 509 in the Austin Catalogue of rolls.

Handel—Minuetto, from Concerto in Cm, No. 508.

Handel—Larghetto-Allegro, and Alla Siciliana-Presto, from the Concerto No. 5 in F, No. 506.

Karg-Elert—The Mirrored Moon, from Seven Pastels from Lake Constance, No. 507.

Sowerby—Carillon, No. 505.

Vierne—Carillon de Westminster, No. 504.

**FOR THE AEOLIAN DUO-ART**

Bach—Hark a Voice saith All is Mortal  
 Widor—Meditation (First)  
 Both records are on the one roll.

**FOR THE WELTE PHILHARMONIC ORGAN**

Bach—Prelude and Fugue, in G major, No. 2  
 Chopin—Marche Funebre, from B-flat minor  
 Sonata  
 Claussmann—Adeste Fideles  
 d'Evry—Vielle Chanson (together with the Gale  
 recording)  
 Farnam (Lynnwood)—Toccata on O Filii et Filiae  
 Faulkes—Legend in E-flat minor  
 Faulkes (Clement R.)—Sunshine and Shadow (to-  
 gether with the d'Evry recording)  
 Guilmant—Prayer in F, Op. 16, No. 2  
 Karg-Elert—Choral Improvisations: 1. Adorn Thy  
 self Dear Soul; 2. Thee Will I Love  
 Malling (Otto)—Paul Receives His Sight  
 Merkel—Allegretto (together with the Yon Toc-  
 cata)  
 Rheinberger—Riposo  
 Saint-Saens—Trio, from Christmas Oratorio  
 Stebbins (Charles A.)—In Summer  
 Stebbins (Charles A.)—Prayer in G-flat, Op. 26,  
 No. 5  
 Stoughton—Within a Chinese Garden  
 Vierne—Allegro Vivace (First)  
 Vierne—Lied  
 Widor—Meditation, and Intermezzo (First)  
 Widor—Scherzo (Fourth)

Widor—Allegro (Sixth)

Yon—l'Organo Primitivo (together with Merkel  
 recording)

Yon—Minuetto Antico e Musetta

**FOR THE SKINNER ORGAN**

*Recorded July 29, 1925*

Jepson—Pantomime

Roger-Ducasse—Pastorale

Stoughton—The Enchanted Forest

It will be noticed that this list contains three of  
 the gems in which Mr. Farnam was unusually suc-  
 cessful; they typify his art at its best.

We are indebted to the builders for their cour-  
 ous cooperation in enabling us to say with au-  
 thority whether or not Mr. Farnam made records  
 for them, and in giving the lists of recordings pub-  
 lished herewith. In each case Mr. Farnam imme-  
 diately or at a later date heard his recordings re-  
 produced and he evidenced not merely approval of  
 the results but hearty enthusiasm. The singing of  
 Caruso died with him; the phonograph is but an  
 imperfect reproduction. The playing of Mr. Far-  
 nam, thanks to the ingenuity of the American or-  
 gan builders, lives on; the records play precisely  
 as he played, the registration on the original or-  
 gans is precisely that he used, the phrasing, cres-  
 cendo effects, nuances—all are there recorded for  
 all time. What a triumph for a mere machine.  
 And what a heritage for the organ world.

## Carillon Playing

### The Strenuous Art of Striking a Five-ton Bell or a Fifteen-pound One so that Music may Float Over Hill and Dale

By EDWARD C. DOUGLAS



HE ONLY bell tradition in this country centers about that famous piece of bronze, cast by Paul Revere and bearing the prophetic motto, "To proclaim Liberty throughout all the land, unto all the inhabitants thereof." May its message never be forgotten nor obscured in these troublous times!

When the Pilgrim Fathers sojourned among the kindly Dutch at Leyden, they absorbed one idea which has become a dominant factor in our national life—the common school system. Another idea might have been transplanted, but there was no money to spare, and little leisure from subduing the forbidding wilderness; that idea was the playing of bells, for which the Low Countries began to be famous four hundred years ago.

England has had chimes and peals of eight or ten diatonic notes for many centuries, but the scope is very limited, save for melody only, and, in the case of the peals, the bell has to swing completely over before it can be repeated. For this reason, "changes" are in order, and a long number cannot be rendered without a "leader," who calls the changes to his group of men, one of whom is busy with each bell.

It was left to the inhabitants of Holland and Belgium to perfect the carillon, with its range of three or four octaves in the chromatic scale, and control it by one performer, seated at a clavier. Many of the carillons are also played hourly by mechanical means, consisting of a large barrel with pins, similar to the music-boxes of our childhood. These mechanisms however are inadequate for a recital and, as yet, no combination of air and electricity has been devised to take the place of the method described in this article.

In the carillon, we have but one register, consequently, melody and accompaniment can be brought out only by varying degrees of percussion, as with the piano. Since the bells vary in weight from about five tons in the bass to about fifteen pounds in the treble, the niceties of technic can be imagined.

In countries where the daily life of the people is practically regulated by the appealing tones of bells, it is natural that they should take a deep hold upon their hearts. One of the most famous authenticated stories is connected with "Dick" Whittington, thrice Lord-Mayor of London.

Although born of well-placed parents, he was obliged, at their death, to seek his fortune in the great city. One misfortune after another befell the homesick country boy, until completely discouraged, he set out to walk back to his native town. On Highgate Hill he sat down to rest. At that moment, the sound of Bow Bells reached his ears. They were ringing the noon-day changes, but to him they seemed to say, "Turn again, Whittington, thrice Mayor of London." He trudged back again, apprenticed himself to a merchant, became manager of the business, married his master's daughter, and at his death many of London's charities were placed upon a firm foundation by Whittington's bequests.

The carillon "invasion" has been long delayed in America, but it was just as inevitable as the introduction of the organ, the oratorio chorus, and the symphony orchestra. Anything that tends to enlarge and uplift the musical life of our people should be enthusiastically welcomed, but it may take us a little time to get used to it—as the writer found when he inadvertently chose a hotel within the shadow of Antwerp Cathedral and sprang out of bed at midnight, thinking there was a three-alarm fire!

A carillon, like an organ, should have ample speaking-room. With comparatively low buildings around them, the famous bell-towers of Bruges, Mechlin, Ypres, Utrecht, The Hague, and dozens of others, dominate their respective landscapes. In American cities, where one's office windows frequently look down upon a church spire, the location of a carillon becomes a problem. This has been happily solved by the Riverside Baptist Church in New York, whose carillon, the largest on this continent, will be heard over the broad waters of the Hudson by the time these words are in print.

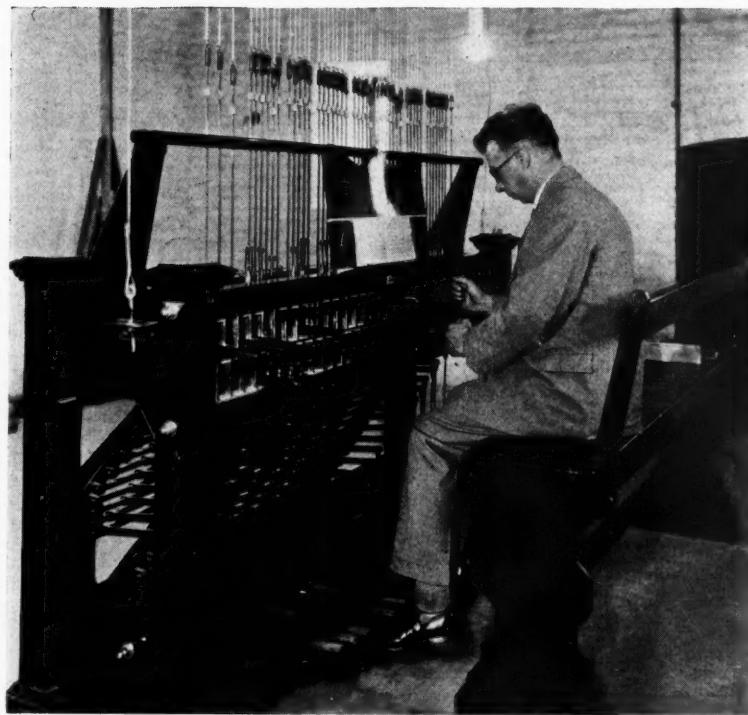
Some of our other famous carillons are located at Mercersburg, Pennsylvania; Mountain Lake, near Miami, Florida; Rochester, Minnesota; and Christ Church, in the undulating Cranbrook valley, near Detroit. Toward all of these towers hundreds of autoists point their headlights on recital nights, to listen, to be comforted, and to be inspired.

It is natural that we should, for the present, seek our best carilloneurs in their native habitat; that is why Mr. Anton Brees, a Belgian, plays the Mountain Lake carillon in winter and the Cranbrook bells in summer. Mr. Brees informed the writer that he had often attempted to describe carillon playing, and, after an hour or so, the audience would exclaim, when admitted to the tower, "Why, I didn't think it was anything like that." He gave up lecturing in despair, and asked the writer to describe his reactions, believing that a "rank outsider" might make the "modus operandi" clear to a waiting world. Confidentially, we think Mr. Brees' modesty forbade dwelling upon the personal side of the work, which proved, in many respects, the most fascinating part of an evening spent in Cranbrook Tower.

In the midst of a scintillating cadenza, one could think of nothing but a first-class prize-fight, with everybody yelling for blood! In reality, it was Anton Brees playing a recital. No wonder the famous carilloneur strips to the waist, even on a moderately cool evening, and hops to a shower-bath after the concert.

Certainly no other kind of music requires such great physical effort. *Creatore*, conducting the *William Tell Overture*, was "Andante Cantabile" by comparison.

First, we look at the practise clavier, with its little tinkling tones; then we climbed the one hundred and ninety-two steps to the belfry. That is, the writer climbed, Mr. Brees skipped. He looked over his silent charges, hanging heavy and sullen in the dim light, tried the nicely-balanced clappers and rocker-arms to see that all were in working order, and then descended to the room below, which houses the real clavier, or playing-mechanism. Here he adjusted the tracker-rods to the proper touch. Some of them, reaching the highest bells, in the treble, are about forty feet long and are, naturally,



CARILLON CLAVIER, CHRIST CHURCH, CRANBROOK, MICH.

Photo of Mr. Anton Brees at the clavier, courtesy of the Detroit News.

affected by the weather. When properly set, a very slight touch produces a soft response, but a fortissimo requires a blow with the fist, armored with leather.

When spread out flat, the hands can play two notes each, softly, for filling in chords, or accompaniment of the big bells; but, to carry a melody, or a loud run, the blow must be edgewise.

The keys are not flat, like piano keys, but round and about the size of an emergency lever on an automobile; they are arranged horizontally, four inches apart, and with a dip of the same amount. The sharps are above the naturals, as in the piano, but are located about six inches higher. For this reason it is no wonder that the great majority of carillon music is written in the key of C, some in F, a few in G-major and D-minor. More sharps or flats involve such cross-relationships that the hands cannot span them.

Do not think that accidentals are omitted; on the contrary, one of the most beautiful effects is the arpeggio of the diminished seventh, since the difference between the "clang-tone" and the "hum-tone" is exactly a minor third, and the build-up is wonderful in consequence.

The compass of the Cranbrook carillon is four octaves, from an octave below middle-C to three octaves above, as in the organ manuals with the bottom octave missing. But the lowest bell is B-flat, consequently the effect is the same as when playing a transposing instrument, like the B-flat horn. Claviers are always played in C, regardless of the pitch of the bells.

At the Singing Tower in Florida, where Mr. Brees plays in the winter, the carillon is in A-flat, consequently the bells play a third lower than the keyboard. Should one invest in a lighter set of bells, say beginning at E-flat, the E-flat bell would be connected to the lowest key, and the bells would be playing a minor third higher than the keyboard.

In the highest octave, the bells are in pairs, to give greater volume. The twenty largest bells are connected to pedals, as well as to the manual, and the lower octave is mostly played with the feet, but the pedal-board bears little resemblance to that of the organ. The lateral spacing between notes is about six inches, and there can be no cross-pedaling or passing of one foot under another, because of the dip, which is about the same as the lateral spacing. The pedals are, therefore, very short and about the size of a man's fist. Runs are played by consecutive toes of the same foot, there is no "heeling." Each foot takes about ten notes; when a sharp is played, the foot jumps up about eight inches, then kicks the key down six inches.

While all this kicking and pounding is going on, one admires the solidity of the playing-bench, whose stout timbers quake during the rendition of the Sonata for bells, written about one hundred and fifty years ago by Van Hoey. At the end of this prodigious number, Mr. Brees made vigorous use of a Turkish towel, lit a cigarette, and took a stroll around the room. The writer congratulated him upon being able to do so.

"Well," he replied, "they have been ringing bells for hundreds of years and neither the bells nor the carillonneurs are worn out yet." He looks like a trained athlete, with scant need for golf, or a Daily Dozen.

Only seven or eight numbers have ever been printed for bells; consequently his knowledge of harmony, counterpoint and improvisation is exhibited at almost every moment of the program. The music always in manuscript except when playing a hymn-tune, is written largely in skeleton form, sometimes only melody and bass, at other times, melody only, and he is continually "filling in." When playing a hymn-tune, written, perhaps, in four flats, he must first transpose at sight into C, F, or G, which ever will best bring in the largest bells.

He will give out the tune, for instance, with two bells in lowest octave, one taking soprano, the other the bass. On account of the harmonics, it sounds like more tones in the interval. For the next stanza, he may take the melody into the upper octaves, the sustained notes stimulated by as many as eight or sixteen repetitions of the right-hand, the left, meanwhile, filling in the chords with equal repetitions—carrying the “point-note” as he calls it.

On an other stanza, he may travel all over the keyboard with brilliant arpeggios, not broken in the same manner as is usually employed on piano or organ, but with a higher and lower note alternating, for it is not possible to cross the hands rapidly, unless one of the notes be a sharp. (He did the latter several times in the Sonata.) While these arpeggios, or broken chords, are being played by the hands with all the speed of a smart xylophone player, the feet will be carrying the melody in perfect rhythm.

For a final summing-up, he will often take the melody in the middle octave with left-hand, throw in some arpeggios for embellishment with the right, and extemporize a bass with the feet in the second species of counterpoint, climaxing all with a whirlwind cadenza! Some musicianship! Ray Tyler on the bells!

The photograph reproduced herewith shows Mr. Brees posed for the camera and doing a little improvising. It will be noticed that the manual keys at the bass end have not yet returned to normal positions

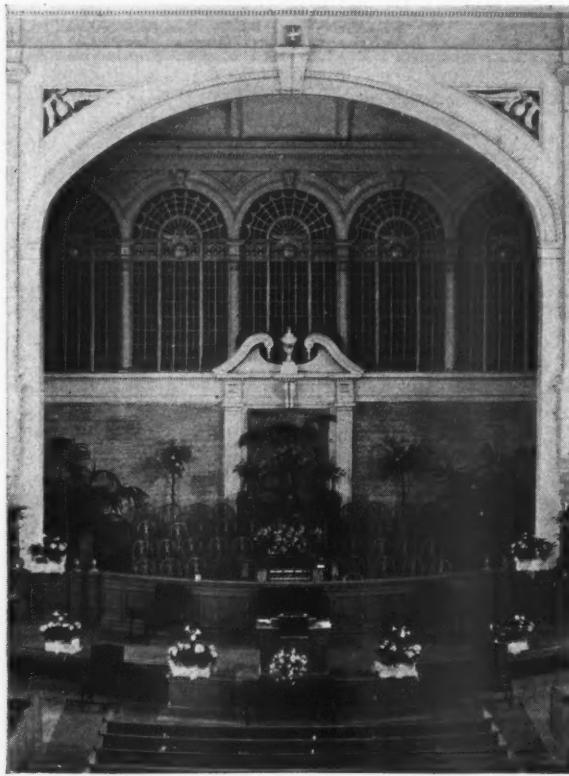
after having been played. The treble keys are of course much quicker in their return.

It is almost needless to add that Mr. Brees is also an accomplished organist. Several times last summer the writer heard him improvising on such themes as the “Hallelujah Chorus,” when he was “relaxing” on the four-manual Skinner with which the Cranbrook church is equipped.

When questioned as to the jealousy of some organists that so much money be spent outside a church, instead of inside, he replied “The modern organ goes out of date in twenty-five or thirty years, and, in the meantime, requires constant tuning and repairs—the Carillonneur takes care of his own simple mechanism, and the bells are good for three hundred years!”

Which is partly true, of course. But services are held inside the church, and that is where we have the great need for instruments that add elements of true musical beauty and sincerity. It is possible—the Quakers, for instance—to hold services without music and without addresses, and who can deny the beautiful character which such services of silent prayer and meditation develop?

Yes, there are all points of view; after providing liberally for the immediate aids to the services inside the church, we can still beautify the exterior—with flowers, with statues, and with bell towers.



THE FIRST BAPTIST CHURCH, ATLANTA, GA.  
Where Mr. George Lee Hamrick plays a new 4-80-2692 Pilcher, pictured and described in  
T.A.O. for August 1930. The photo was made by the Reeves Studios on the opening Sunday.



## Mr. Barnes' Comments

### —MULTIPLE-EXPRESSION—

**T**HE SPECIFICATIONS for the First M. E. Church, Hamilton, Ohio, presented herewith, by Mr. Frederick C. Mayer, are interesting and unusual as showing one of the few organs that have been built along the Audsley System of multiple expression on each manual. I have not had opportunity of examining this organ, which I want much to do some day, but my impression has been, for a number of years, that organists do not want pipes of the same division enclosed in more than one swell box. Needless complications are added. Practically the same results can be obtained by coupling two or more divisions that are enclosed in separate swell boxes. Confusion is caused, I have found, in the limited use I have made of placing registers of the same division in more than one box, and this practise is an annoyance and hinderance to the organist rather than otherwise.

If all the facilities for expression and nuance are employed that are provided in any modern organ of fair size, it will tax the capabilities and powers of most organists. It has always seemed to me that until the present resources of the modern organ, as generally built, are used more completely, it is quite useless to add further complications.

When we have examples of much-heralded foreign recitalists playing an entire program on an organ with five independent expression chambers available, with all of these chambers hooked together on the master pedal throughout the entire program, one wonders whether in many instances the means of expression have not already been over extended.

Of course, I am sure that a superb organist like Mr. Mayer would get some unusual results by means of the multiple expression provided in the Hamilton organ, that could not otherwise be obtained. The scheme,



*Under the  
Editorship of*  
**William H.  
Barnes**

therefore, is presented as being interesting both historically and for some possible practical value, under special conditions. But I also know that

such a scheme would be more complex than many organists would fully master. I realise that it is no argument to say that it must be wrong, just because it is new, or that it has not been done before, and therefore organists are not used to it. Real improvements in organ construction are frequently condemned at first, and later universally adopted, as for example, the radiating concave pedal board, electro-pneumatic action, etc. May be some day organs will all be built like the one at Hamilton, Ohio, but that day is still a long way off.

## The Hamilton Organ

### The Last Stoplist Dr. Audsley ever Wrote and the Reasons For the Revisions later Deemed Advisable

By **FREDERICK C. MAYER**

**T**HE specifications presented here possess unique value. The first specification is especially valuable as it is entirely from the pen of the late Dr. G. A. Audsley, and was probably the last specification drawn by this famous authority. This specification provides for a 3-manual instrument of modest size, such as would be of interest and value to the average church.

While the Audsley specification is now presented primarily for its theoretical value, it must be borne in mind that it was fully intended for actual building and installation. Unfortunately this grand old man of the organ world was called to the realm Beyond, before negotiations for the contract, which were being carried on with the several invited builders, could be concluded.

As a disciple of Dr. Audsley's, I was called upon to continue the work on behalf of the church. The second specification is thus the joint work of both of us. I retained the Audsley specification almost entirely, but was able to expand the size of the organ somewhat, largely through judicious duplexing.

The statement of reasons for altering any specification which had been drawn by the late George Ashdown Audsley is a defense to be undertaken in the spirit of fear and trembling. This is especially true of any one who had so extremely high a regard for Dr. Audsley's ability, experience and work as an organ architect as I have always had. To this must be added a cherished, close friendship—something that meant a great deal to me both professionally and personally.

In professing to be an Audsley disciple, possibly I should not have altered the original specification one iota. But at any rate, I endeavored to retain those features of the original scheme which were especially characteristic of Dr. Audsley's work. Foremost among these was the principle of compound expression, and I presume that this is the largest organ in existence through which the Audsley system of procuring compound expression has been carried.

The second stoplist shows an increase of 512 pipes and of 25 stops. This was made possible through an increase in funds made available by the church, and through saving some-

thing by substituting cheaper materials (wood and zinc) for the Hoyt 2-ply metal originally specified for the Grand 16' Double Diapason pipes which were to have been displayed on the case. Quite a bit of duplexing has been added, largely within the chests themselves rather than by the unit system—resulting practically as an octave coupler upon a given individual stop, and greatly increasing the possibilities of variety and completeness in registration. In the original stoplist there were no Celeste ranks, and but one Tremulant.

**PEDAL ORGAN:** The outstanding change is to be found in the addition of the 32' Contra Bombard, through extension. (This becomes thus the most important individual stop in the organ, and I shall never cease to suffer, inwardly, over deriving any 32' stop from a manual 8' stop, as this worthy magazine still forces us to do *\*on paper!*) The soft enclosed duplexes, particularly of 8' pitch, are not without value, especially in avoiding manual-to-pedal couplers.

**GRAND ORGAN:** Subdivision I: One of the finest features of the entire organ is the family of three unenclosed Diapasons, voiced on 3 1/4" wind, by Noel Bonavia Hunt, of London. They were voiced after the model of the famous Schulze Diapasons at Armley, England. Mr. Hunt is internationally known as a superior voicer of diapasons of this nature, and it is believed that true Schulze tone was thus heard in this Hamilton organ (in 1926) for the first time in America. Since Dr. Audsley was a friend and an admirer of Hunt's work in this field, he would have approved this innovation unquestionably.

\*Thanks for the italics. The purpose of printing stoplists in T.A.O. is to encourage the good ideas, discourage the bad, and speed the process in either case. And unfortunately, the instances where the device referred to by Mr. Mayer is used wholesomely without damage to the resulting organ are exceedingly rare compared to the instances where it is thoughtlessly used to save money or gain a contract. We therefore take pride in having found a means of showing up the faults in the device with such force as to make a man of Mr. Mayer's experience squirm. It evidently is effective in doing the thing we wanted it to do. Mr. Mayer and other men of similarly keen perception in matters of organ design would have the liberty of presenting their stoplists in these pages in any form they chose were it not for the fact that we believe our readers much prefer that all stoplists be presented in one and the same form for the sake of the resulting advantages of ready comparison and absolute reliability of interpretation.—T. S. B.

**Subdivision II:** The expansion of the Mixture to IV ranks, with its duplexing to a sub-octave pitch, are worth mentioning. The careful duplexing of three ranks of chorus reeds into four manual stops, reserving the trebles of the 32' stop for use only as a manual 8' stop, produces a rich brass ensemble.

**ACCOMPANIMENTAL ORGAN:** Subdivision I: Dr. Audsley's fondness for soft-toned flutes of wood was an admirable trait. It was with great regret that I deducted one such rank (the 8' Melodia) substituting in its place an 8' Salicional Celeste. The original Clarinet and Oboe have been interchanged as to their subdivisions, for blending purposes. The octave system of inner-chest duplexing is seen here to good advantage, adding variety without upsetting balance. A Tremulant was also added.

**Subdivision II:** This section is admittedly weaker in the revised version. The duplexing of the Gemshorn to a Quint, and of the Dulciana Cornet to a sub-octave pitch are useful. A Tremulant was added here.

THE AUDSLEY STOPLIST					
	V	R	B	S	
P	3	3	7	10	132
G	10	12	—	10	732
A	12	16	—	12	976
L	10	10	—	10	610
	35	41	7	42	2450

PEDAL 5": V 3. R 3. S 10.

UNEXPRESSIVE

16	PRINCIPAL 44w
	CONTRABASSO 44m
	Dulciana 44m
10 2/3	Principal
8	Principal
	Dulciana
	Contrabasso

EXPRESSIVE

16	Lieblichgedeckt (Acc.)
	Trumpet (Great)
	Contrafagotto (Solo)

GREAT 3 1/2": V 10. R 12. S 10.

UNEXPRESSIVE

16	DIAPASON 61m
8	DIAPASON MAJOR 61m
4	OCTAVE MAJOR 61m

EXPRESSIVE (Chamber 1)

8	DIAPASON MINOR 61m
	GEIGENPRINCIPAL 61m
	DOPPELFLOETE 61w

4 OCTAVE MINOR 61m

III CORNETTO 183m

10-12-15

16 TRUMPET 7" 61r

8 TRUMPET 7" 61r

ACCOMP. 3": V 12. R 16. S 12.

CHAMBER 2

16 LIEBLICHGEDECKT 61w

8 FLAUTO TRAVERSO 61w

MELODIA 61w

SALICIONAL 61m

4 SPITZFLOETE 61m

8 CLARINET 61r

CHAMBER 3

8 DIAPASON (English) 61m

DULCIANA 61m

VIOLA DA GAMBA 61m

GEMSHORN 61m

V DULCIANA CORNET 305m

19-22-24-26-29

**SOLO ORGAN:** Subdivision I: Here again it was hard to decide to break up a pair of soft 8' wood flutes in the original scheme. The Harmonic Flute, metal, and the Magic Flute, wood and stopped harmonic metal, were substituted. The 8' Cornopean was added, making a valuable build-up to the Grand chorus reeds. The three 4' duplexes are of use, especially considering that the original specification had no 4' stop in this subdivision. A Tremulant has been added.

Subdivision II: A concentration of strings has been attempted here, although of course upon a small scale as befits an organ of this size. The 4' Violetta of the original scheme here became a 16' Contra Viola d'Amour (tapered) unit, with useful duplexing. The 8' Dolce was sacrificed in favor of its opposite cousin, the 8' Muted Gemshorn, and a companion Unda Maris was added. Also, a Celeste rank was added to the Viole d'Orchestre. The six stops duplexed from the Muted Gemshorn, Unda Maris, and Vox Humana ranks partake of the nature of a "Celestial Organ" effect, while yet blending with the five stops of normal strings. The 8' Flauto Amabile, of wood, was retained and is a lovely soft flute.

**SOLO 3 1/2":** V 10. R 10. S 10.

CHAMBER 2

8	ECHO DIAPASON 61m
	CLARABELLA 61w
	ORCHESTRAL FLUTE 61w

16	CONTRAFAGOTTO 7" 61r
8	ORCHESTRAL HORN 61r

CHAMBER 3

8	DOLCE 61m
	FLAUTO AMABILE 61w
	VIOLE D'ORCHESTRE 61m

4	VIOLETTA 61m
8	VOX HUMANA 61r

Tremulant

COUPLERS 20

(Caps refer to first divisions and small letters to second divisions)

16'	8'	4'
P	Gg. Aa. Ll.	Gg.
G	L.	a. A. a. L.
A	I.	A. a. L. I.
L		G. L. I.

Combons (Dual): 16

GP 5. AP 6. LP 5.

Crescendo Shoes: 4

1. g.

2. A-L.

3. a-l.

4. Register.

Onoroffs (Listed herewith also as unison-off couplers, which in reality they are):

G-g. A-A. a-A. L-L. I-L.

Reversibles:

G-P. 4'G-P. A-P. L-P.

Full Pedal.

TONAL SYNOPSIS

Organ-tone, 16

Viol, 7

Flute, 9

Reeds, 6

Brass, 4

Stop  
Tone  
P  
G  
A  
L  
PEL  
UNE  
16  
CHA  
16  
8  
16  
CHA  
16  
10 2  
8  
32  
16  
CHA  
16  
8  
GR  
UNE  
16  
8  
4  
CHA  
16  
4  
AC  
CHA  
16  
8  
2  
8  
CH  
8

**COUPLERS:** The expansion from 15 to 37 couplers was literally necessary in order to gain the full value of the six separate manual subdivisions. Similarly, the combinations were increased from 16 to 30, including 5 Generals.

HAMILTON, OHIO					
FIRST METHODIST CHURCH					
M. P. Moller					
Stoplist by Frederick C. Mayer					
Tonal finishing supervised by Mr. Mayer	V	R	B	S	P
P	2	2	11	13	88
G	11	14	4	15	878
A	11	15	7	18	1035
L	13	13	8	21	961
	37	44	30	67	2962
PEDAL: V 2. R 2. S 13.					
UNEXPRESSIVE					
16	Diapason (Great)				
CHAMBER 3, 7"	PRINCIPAL 44w				
16	Lieblichgedeckt (Accomp.)				
8	Principal				
16	Lieblichgedeckt (Accomp.)				
16	Contrafagotto (Solo)				
CHAMBER 1, 3 1/4"	CONTRABASSO 44wm				
16	Contrabasso				
8	Contrabasso				
32	Harmonic Trumpet (Great)				
16	Harmonic Trumpet (Great)				
CHAMBER 2, 3 1/4"	Viola d'Amore (Solo)				
16	Viola d'Amore (Solo)				
8	Viola d'Amore (Solo)				
GREAT 3 1/4": V 11. R 14. S 15.	UNEXPRESSIVE				
16	DOUBLE DIAPASON 61wm				
8	DIAPASON MAJOR 61m				
4	OCTAVE MAJOR 61m				
CHAMBER 1	Doppelfloete tc				
16	DIAPASON MINOR 61m				
8	GEIGEN PRINCIPAL 61m				
	DOPPELFLOETE 61w				
4	OCTAVE MINOR 73m				
2	Octave Minor				
IV	Sub-Mixture tc				
IV	MIXTURE 244m				
	12-15-17-19				
16	CONTRA TROMBA 10" 49r				
	(12 from next register)				
8	HARMONIC TRUMPET 10"				
	85r32"				
Tromba	(First octave from Contra Tromba, remainder from Clarion)				
4	CLARION 10" 61r				
ACCOMP. 3 1/4": V 11. R 15. S 18.	CHAMBER 3				
16	Lieblichgedeckt				
8	LIEBLICHGEDECKT 73w16"				
	FLAUTO TRAVERSO 73w				
	SALICIONAL 73m				
4	SALICIONAL CELESTE 73m				
Flauto Traverso	SPITZFLOETE 73m				
	Salicional				
2	Spitz Floete				
8	OBOE 73r				
Tremulant	Tremulant				
CHAMBER 2	DIAPASON (English) 73m				
8	VIOLA DA GAMBA 73m				
	GEMSHORN 73m				
5 1/3	Gemshorn Quint				
V	Sub-Dulc. Cornet tc				
V	DULCIANA CORNET 305m				
	19-22-24-26-29				
16	Clarinet tc				
8	CLARINET 73r				
Tremulant	Tremulant				

A Master Crescendo, operating all shades, was added to the right of the Register Crescendo. The Full-Organ Reversible, Combination Couplers, and Divisional Release Bars are added refinements.

What a master like Mr. Audsley would have done with the original specification had he known that a slight increase in available funds was to be possible can only be conjectured. I readily agree that he doubtless would have produced a tonal result superior to the one actually achieved.

SOLO 3 1/4": V 12. R 13. S 21.	8	ECHO DIAPASON 73m	
		HARMONIC FLUTE 73m	
	4	MAGIC FLUTE 73wm	
	16	ECHO Diapason	
	8	Magic Flute	
	16	CONTRAFAGOTTO 7" 85r	
	8	CORNOPEAN 7" 73r	
	4	FRENCH HORN 7" 73r	
	4	Fagotto	
		Tremulant	
CHAMBER 2	16	Viola d'Amore	
		Unda Maris tc	
	8	FLAUTO AMABILE 73w	
		VIOLE D'ORCHESTRE 73r	
		V. D'ORCHEST. CELESTE tc	
		61t	
VIO	16	VIOLA D'AMORE 85m16'	
		MUTED GEMSHORN 73m	
	4	UNDA MARIS 73m	
	16	Viola d'Amore	
		Muted Gemshorn	
	8	Vox Humana tc	
	8	VOX HUMANA 73r	
		Tremulant	
		COUPLERS 37	
		(Caps refer to first divisions and small letters to second divisions)	
	16'	8'	4'
P		P.Gg.Aa.Ll.	L.
G	A.a.L.L.	G.g.A.a.L.L.	A.a.L.L.
A	Aa.L.L.	g.A.a.L.L.	Aa.L.L.
L	L.L.	G.A.a.L.L.	L.L.
Combons (Absolute): 30			
P 5.	G 5.	A 5.	L 5.
Couplers 5.	Tutti 5.		
Combon-Couplers:	P-G.	P-L.	
	G and S	Couplers to G.	
	A and P	Couplers to A.	
Crescendo Shoes: 5			
1.	g-P3.		
2.	a-L.		
3.	p-A-L.		
4.	Register.		
5.	Master.		
Reversibles:	G-P.	A-P.	L-P.
Onoroffs	Full Organ.		
Cancellers:	As listed with couplers, the unison-offs.		
Canceler-Bars	under each row of stops.		
Canceler	for each group of Combons.		
9	Light Indicators, including one to show when Master Shoe is not entirely open.		
	TONAL SYNOPSIS		
Organ-tone, 17			
Viol, 20			
Flute, 14			
Reed, 8			
Brass, 8			
	Chimes, Harp, and Celesta are prepared for.		
	Kinetic Blower, 7 1/2 h.p.		
	Organ case designed by Frederick G. Mueller and built by Irving & Casson.		

In my opinion, the outstanding tonal result in the organ as it was built rests upon the following foundation:

Pedal: 16' Diapason, 32' & 16' Contra Bombard.

Grand: 16', 8' and 4' Diapasons.

Grand: 16', 8', and 4' Chorus Reeds.

This foundation produces a truly cathedral organ effect, even in the moderate-sized church. Not a stop of this foundation can be spared, but when all are present, the organ cannot fail to achieve that majestic ensemble which everyone loves. The great contrast between the grandeur of the full organ, and the mystic pianissimo "Celestial-Organ" effect within Solo Subdivision II, constitutes the most striking feature of the organ to the listener.

In the actual experience of playing the dedicatory recitals of this organ, the complexity of compound expression achieved by means of the Audsley system offered no real difficulty, and permitted of very effective tonal shading and contrasts. This feature of the organ would be of dominant interest to any organist, offering an endless variety of charming effects.



#### —TRIAULEPHONE—

The Triaulephone in the Great Organ of the Pilcher stoplist on page 672 of November T.A.O., for the First Reformed Episcopal Church, New York City, is a large-scaled open pipe similar to the Clarabella, which was originally made by Jardine and which has been used in the new organ by special request for sentimental reasons.

Another unusual stop-name similarly appears, by courtesy of Henry Pilcher's Sons, builders of the organ. It is the Clarinet Flute, a fairly large-scaled stopped pipe similar to the Stopped Flute, or as that latter register has often been incorrectly termed, a "Stopped Diapason." As the late Dr. Audsley has pointed out, there can be no such anomaly as a "stopped" Diapason.

The Tremulant on the Great Organ in the scheme under discussion is there by virtue of the organist's request—and a perfectly legitimate request it is, in spite of the fact that it, in common with every other organ device, can be subject to inartistic use. Organs more and more are being planned in America for those who know how and when to use the resources.

## Lynnwood Farnam's Ideas

A Digest of the Salient Features of Organ Design as Required  
To Meet the Needs of this Master Organist

By WILLIAM H. BARNES

**F**IND it impossible to write of my late friend Mr. Farnam's notions of what was desirable and what was to be avoided in organ design without some personal reminiscences. To get the proper background for an understanding of his ideas along these lines, we must consider his Canadian birth, and English training. How he loved the \*Casavant organ! He was brought up on organs of this make and I am satisfied that he admired their work, as much and perhaps more than that of any other builder. This was no more than natural. At the same time he was generous to a degree in his estimate of the work of all good builders. He was quick to perceive the best qualities in any organ he played, and commend them.

One of Mr. Farnam's keenest enthusiasms was making records of the stoplists of old organs he encountered. He made an accurate notation of all the stops, including the composition of the various mixtures and the places where the individual ranks broke back. He would also note the size of blowers required, and any other interesting data. He had several note-books filled with material of this kind, and I always supposed he intended to write a book on *Old Organs I Have Met*, or some such title. He had a great fondness for and interest in, old organs; particularly some of the old Hook & Hastings, Johnsons, and Roosevelts. The old Boston Music Hall organ interested him greatly also. He would play "Full" organ on these old instruments with just the Diapasons and upper work on the Great and full Swell. He said all the softer stops on the Great and Choir added nothing, and only helped to exhaust

\*In justice to Mr. Farnam's memory, and to refute a rumor quite broadly circulated, Mr. Farnam was not sent to school by the builders mentioned nor did they contribute to his success, welfare, or career in any way other than by their very enthusiastic effort to meet his every requirement in the organ built for him at Emmanuel Church, Boston, which was the first great organ built to Mr. Farnam's ideas. Mr. Farnam was a man of very unusual vision and his joy at the manner in which Casavant Freres endeavored wholeheartedly to meet his every wish, expressed itself in his wellknown approval of the Casavant organ. This statement is published on the authority of one intimately acquainted with all the circumstances.—T. S. B.

the all too meager wind supply of the old tracker windchest. One of his ambitions was to hear an old organ of large size in really good tune. He said he had never encountered one, and always wanted to some day.

All of us who knew Mr. Farnam, recall the long and careful preparation he invariably made before playing a recital on any strange organ. The result was to create the impression that he had been playing that particular organ all his life. But what astonished me was that although he took those infinite pains, I know of no other organist who could sit down to a perfectly strange organ, and with an uncanny knowledge of what would sound best, do a wonderful job without any preliminary practice.

My greatest satisfaction since Mr. Farnam's death is to play his records on my Austin automatic player which I adjusted again, purposely to hear him play these bits of Handel, Bach, and Karg-Elert, which speak to me now as from heaven. They show so patently the marvellous registration and absolute clarity of his playing.

One of his pet dislikes was to play an organ with "jumpy" expression pedals. He was such a master of the use of the expression pedals that the sudden or jerky movement of the shutters, caused by poorly regulated or designed swell motors, was the greatest possible annoyance. How well I recall his urging me to emphasize this in my book, the memorable day I spent with him last June, when we went over many parts of the book on which I wanted the benefit of his advice. He was always generous with his time to kindred spirits.

The first time I heard Mr. Farnam play was at the Harvard Club of Boston in 1914. He had just come to Emmanuel Church. Arthur Foote invited me to go to this recital, and I well recall his remark after Mr. Farnam's opening Bach. "Barnes, there is a real organist." This was something for one of the senior representatives of conservative Boston musicians to vouchsafe concerning a newcomer.

In 1921 I called on Mr. Farnam in New York, just after he had become established at the Holy Communion. Knowing me only through a mutual friend, he was kindness and courtesy itself, and asked almost im-

mediately, "Don't you want to go over to the Church and try my Skinner?" I said nothing would delight me more, and so I heard Farnam for the first time at the organ where so many have come to think of him as at his very best. What a revelation that was of the man's unassuming modesty and kindly spirit. Here was I, nearly a complete stranger, making a friendly call and he devoted almost half a day to me. From that time, I became one of the most confirmed Farnam admirers. His sane and kindly influence has helped me as it has hundreds of others, and I cannot bring myself to realize that he has gone from us, and we shall have left only the bright memory of a life devoted wholly to the cause of the organ.

One of the chief concerns of Mr. Farnam in organ playing was absolute clarity. To this end he was exceedingly careful of the use of 16' pitch on the manuals, and 32' Resultant tone that growled on the Pedals. I still remember his joy when I told him that his 32' Resultant at his Church could easily be rewired and converted into a 4' Pedal Flute, which he had wanted.

He also desired a 2' stop on the Great Organ, so I sent him the pipes and a little windchest which was installed along with some other changes in 1928 at the Holy Communion. To learn some of Mr. Farnam's tonal ideas, this organ probably is as good an example as any. Though he had absolutely nothing to do with its original design (and doubtless it would have been considerably different, had he done so) yet during the ten years he played this organ opportunity was offered for several changes that I think are even more significant in showing Mr. Farnam's ideas of what an organ ought to be, as these changes were what he considered to be most necessary to accomplish what he wanted in registration.

And what do we find he wanted done with this 1911 Skinner? The original scheme was of course quite different from what a 1931 Skinner would be, and Diapason and reed choruses did not then prey on organists' or builders' minds as at present. These things apparently were not of such tremendous importance either, to Mr. Farnam, though he could make an organ without them sound as if it had both choruses complete, in a way all his own.

The first changes Mr. Farnam made were for more color. The Swell 2' was made a 1 3/5' Tierce from middle C up, by the simple

expedient of moving the higher pipes five holes down on the top board. The Choir 2' was made a 1 1/3' Larigot from C above middle C, in the same manner. The piquant and charming effects Mr. Farnam produced by these two mutations were simply unbelievable to any who have not heard him.

Another of Mr. Farnam's dislikes was the typical Swell Diapason. He had such a stop removed from the Swell Organ of the Holy Communion and an 8' Gamba substituted, thereby going the English Purists one better, as they usually stop at a Geigen or stringy Diapason. Mr. Farnam had small use for Diapason tone on the Swell. His favorite very soft stop was not a Dulciana or Spitzfleote, but a very keen and very pianissimo string, such as the Echo Dulcet. He has often told me of this preference and remarked the clarity of such a stop when playing chords in the lower octaves, again giving expression to his one most important thought in organ playing—clarity of tone—at all times. The design of the Solo division of this organ was a bit premature, and consisted merely of a unit Tuba, with an extension of the Pedal Open Diapason, called Major Flute. Obviously this was not Mr. Farnam's ideal Solo Organ, and yet he made marvellous use of it.

The fact is, the scheme of this organ as it stands today enabled Mr. Farnam to produce effects and bring out beauties in all true organ music (which was the only kind of music he ever played in public) that many find impossible with twice or three times the number of sets. The organ is in itself extraordinarily effective, and one hundred times more so when Mr. Farnam played it.

To summarize, Mr. Farnam had no pet theories or hobbies in tonal design, though a most distinct insistence on clarity, at all times. He therefore hated "woolly" flutes and Diapasons, and thick 16' tone. His chief concern with the console is summed up in his pertinent query, "Does it work?" though he really preferred the draw-knob type, with the manual pistons not affecting the Pedal stops and couplers. How this annoyed him, when he encountered it! His habit was to prepare his registration on other manuals ahead while playing, without disturbing the existing registration on the manuals in use, and thus if the Pedal combinations were upset by doing this, it was naturally annoying. The organists who do not think further ahead than to grab the piston they want when they have to have it, are not

so concerned with this, but then, they don't play like Mr. Farnam either.

The appended scheme is one published by Mr. Farnam about two years ago after all the changes had been made that he was most anxious to have, and it is worth while indeed to study this scheme carefully, including the arrangement of the couplers, the reversibles, etc., as well as the content. The scheme has nothing sensational, queer, or peculiar about it. It is substantial, and well-considered, and withal has created an organ on which Mr. Farnam was able to convey his musical message in the greatest and finest way this generation of organists is ever likely to hear.



DR. FARNAM'S ORGAN  
CHURCH OF THE HOLY COMMUNION

NEW YORK CITY

Original stoplist by Mr. Scott Wheeler. Built in 1911 by Ernest M. Skinner Co. Revised at Mr. Farnam's suggestion in 1928. (Mr. Farnam's adoption of T.A.O.'s standard specification form for the presentation of the specification of his own organ is one of the greatest compliments this magazine has ever been paid. We present the stoplist as Dr. Farnam had it printed, including the numbering, which T.A.O. no longer uses, for reasons of economy.)

	V	R	S	B	P
P	4	4	13	10	144
G	7	7	10	3	427
S	14	16	14	—	961
C	7	9	8	—	534
L	4	1	4	3	85
	36	37	49	16	2151

PEDAL:	V 4.	R 4.	S 13.		
1	16	Open Wood 73			
2		Pedal Pipes, stopped wood (6 pipes: CCC, CCC-s, DDD, DDD-s, EEE, AAA)			
3		Bourdon 61w			
4		2nd Bourdon No. 24-S			
5		Gamba No. 38-C			
6	8	Octave No. 1			
7		Gedeckt No. 3			
8		'Cello No. 38-C			
9	4	Bourdon No. 3			
10	32	Bombarde m (4pps.: GGGG, AAAA, AAAA-s, BBBB) in transept, upper 20 from No. 48)			
11	16	Opheleide No. 48-L			
12	8	Tuba No. 48-L			
13	4	Clarion No. 38-L			
GREAT:	V 7.	R 7.	S 10.		
14	16	Bourdon No. 3			
15	8	Diapason One 61m			
16		Diapason Two 61m			
17		Erzahler 61m			
18		Philomela No. 1			
19		Soft Flute 61w			
20	4	Octave 61m			
21		Flute 61m			
22	2	Fifteenth 61m			
23	8	Tuba No. 48-L			
SWELL:	V 14.	R 16.	S 14.		
24	16	Bourdon 61w			
25	8	Gamba f 61m			
26		Salicional p 61m			
27		Vois Celeste p 61m			
28		Echo Dulcet pp 61m			
29		Spitzfleote p 61m			
30		Tapered Diap.			
31	4	Gedeckt 61w			
		Flute 61m			

32	1 3/5	Tierce 58m Low 33-2'		
33	III	Mixture 183m 12-15-17		
34	16	English Horn tc 49m		
35	8	Cornopean 61m		
36		Oboe 61m		
37		Vox Humana 61m		
CHOIR:	V 7.	R 9.	S 8.	
38	16	Gamba 61m		
39	8	Unda Maris 2r 110m		
40		Concert Flute 61w		
41		Quintadena 61m		
42	4	Larigot 58m Low 37-2'		
44	8	Clarinet 61m		
A	4	Harp 61b		
		45-46 Two spare knobs		
SOLO:	V 4.	R 4.	S 4.	
47	8	Philomela No. 1		
48	16	Ophicleide 85m Choir chamber		
49	8	Tuba No. 48		
50	4	Clarion No. 48		
		51-53 Three spare knobs		

COUPLERS

16	8	4
P	GSCL	SCL
G	SC	SCL
S	S	S
C	SL	C

Combons: P 4. G 7. S 5. C 4. L 4.

Crescendos: S. CL. Register.

Reversibles: G-P. S-P. C-P. L-P.

\*Bombarde 32'

\*Pedal Pipes

\*Full Organ

\*Crescendo Indicator

\*Indicators for Gt. Combons 5, 6, 7.

Adjuster Piston

(\*Added in 1928)

REMARKS

(By Dr. Farnam also)  
The L-C and 4'L-P are prepared for only.

No. 2: Pedal Pipes was added in the north transept in 1928 as a "booster" for certain pipes of the Pedal Open Wood whose effect in the church is weak.

No. 9: Pedal Bourdon 4' (formerly Quint 10 2/3') rewired to its present most useful purpose in 1925.

No. 10: The four Bombarde pipes in the north transept, added in February 1929, in place of the four Bourdon 22' pipes.

No. 22: Great Fifteenth 2', added December 1928, the pipes and chest being the gift of Mr. William H. Barnes of Chicago.

No. 25: Swell Gamba replaced Diapason in 1924.

No. 28: Swell Echo Dulcet added in 1928.

No. 32: Swell Tierce (formerly Flautino 2') transposed pipes in treble.

No. 42: Choir Larigot (formerly Piccolo 2') transposed pipes in treble.

All pistons move registers (excepting Great 5, 6, 7, which are adjustable at switch-board).

Crescendo pedal gives a moderate full combination without manual 16' tone.

The 16' tone on 'Sforzando' pedal is provided by the coupler 16' Swell to Great, none of the straight 16' manual stops being included.

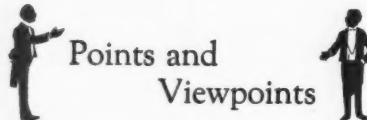
The form of this stoplist is that evolved by T. Scott Buhrman, Editor of The American Organist.

Blown by electric motor, to which is coupled a motor-generator supplying current for the electro-pneumatic action.

All additions and improvements to the organ were effected by The Skinner Organ Co. of Dorchester, Mass.



THE MOLLER ORGAN IN THE FIRST M. E., HAMILTON, OHIO  
(See pages 31, 32, and 33)



### ESTEY SURVEY PROSPECTS FOR 1931 INDICATE ATTRACTIVE BUSINESS INCREASES

A marked pick-up in inquiries for organs in the past 60 days indicates a market approximating \$7,800,000 for 1931—a substantial increase over 1930, according to Mr. Harry F. Waters, general manager of the Estey Organ Company who says: "Inquiries for the last two months are at a ratio of nearly 4 to 1 as compared with the preceding four months."

Organ sales by Estey for 1930 exceeded 1929 by approximately 10% and were greater than for any similar period since 1926. Mr. Waters says, "The Company's carry-over of unfilled orders represent full-time operation for four months—the largest for any year since 1926.

"The year's business has been marked by pronounced increases in sales for educational and residential installation and a decline in purchases for religious institutions. The latter, which ordinarily represent the bulk of our business, this year dropped in ratio to about 50% while residential installations rose to 20% and educational installations to 30% of total sales.

"Increased acceptance by educators of the automatic reproducing organ as the basic instrument for school music courses explains increased sales of educational instruments. An instance of this was the purchase by New York City public schools of seven 3m Esteys of this

type at a cost of \$168,000. The development of a system of visual instruction for the organ will contribute to a continuance of this growth in popularity with educators.

"In the residential field the organ has met the increasing demand that musical instruments be built to conform to modern housing requirements. The portable or self-contained organ, occupying no more space than a grand piano, has been a development of outstanding importance in broadening the residential market. This, and a compact chamber organ, have been found particularly suited to the space limitations of apartments and studios.

"Serious inquiries in the past 60 days double in number those of the preceding four months. An American market for organs of \$7,800,000 is at present indicated for 1931, a substantial improvement over 1930."

### That Small Organ

By EDWARD C. DOUGLAS

"We have to imagine a good deal," as Mr. Percy Chase Miller says, when answering your challenge to improve the organ of the Glen Echo Church in Columbus. Mr. Miller's suggestions are good, but I take a slightly different view, influenced by my own experience during the past two years.

I have been playing an organ with exactly twelve manual registers, which seems to be the number at Glen Echo. Suggestions for improvement depend a great deal upon the size of the organ chambers, the seating capacity of the church, the size of the choir, and the kind of "output" desired.

Our seating capacity is 400, our choir averages 20, but, by a fortunate advantage in design of chancel and chapel adjoining, we have used as many as sixty on special occasions. Our services are as prescribed in the Book of Common Prayer, with a great deal of chanting and singing of standard hymns. Occasionally, the congregation, during a favorite hymn, or an augmented choir during a fortissimo passage, will "put the organ out of business," although I may be using chorus reeds with eight-note chords, and octave pedals. That is an exhilarating experience and I wish it would happen oftener. When everyone "comes in," you can almost dispense with the organ, as Dr. Mansfield implies in his quotation from Rutland Boughton's remarks in the December issue.

Our chancel is 30' high (put that first), 27' wide, and 40' deep. The organ opening is 24' long and averages 15' high (two arches). You can see that the organ has a fine presentation and is not divided. The chamber is much larger than the opening and well-protected by surrounding rooms from sudden changes of temperature. This is regarded by several expert confrères as one of the most satisfactory small organs in a city containing about 300 instruments.

Based upon this experience, I would criticize the Glen Echo organ as follows:

1. Not enough pedal.
2. Insufficient string-tone to keep sopranos on pitch in soft passages.
3. 16' stop unnecessary in so small an organ, causing a muddy effect, unless it is a very soft Dulciana.

Swell to Great sub-octave couplers are adequate for the case in question.

4. Voix Celeste unjustifiable where money or space must be carefully considered; another good unison string is more generally useful, where your Tremulant is set fairly fast and "you can't have everything."

5. Nazard and Flautino are a waste of money.

Builders seem to forget (or the "music committee" makes them) that the most important function of a small organ is to fit into and sustain the service, rather than to contain a great variety of "effects" which are rightly found on three and four manual jobs.

As an alternative, I submit the accompanying stoplist.

#### PEDAL

16	Diapason
	Lieblichgedeckt
8	Diapason
	Lieblichgedeckt
8	GREAT (Expressive
	Diapason
	(Strong, full, round)
	Dulciana pp
	Stopped Flute
	(Rather bold)
	Gamba
	Tuba
	(Smooth, outstanding)
8	SWELL
	Diapason
	(Avoid hoot or string)
	Gedeckt
	Flute
	Salicional
	(Pungent, like Violina)
	Oboe
4	Harmonic Flute
	Tremulant

#### COUPLERS

Pedal: G. S. 4'G.  
Great: S. 16'S. 4'G. 4'S.  
Swell: 4'S.

#### CRESCENDOS

Great. Swell. Register.

Pistons not necessary, but, if cash holds out, put in one adjustable tutti stop-tongue.

This will be used mostly for quick reduction to a string background.

Don't insert any more than the couplers named. They are simply in the way.

Use stop-tongues throughout, they will all be right in front of you.

You will note that I have fewer but stronger manual stops, and have spent more money on the Pedal. Pedal extensions of one octave, with balance borrowed from manuals, will do fairly well, if augmented pedals cost too much. Builders have differing ways of figuring these things. Can't always see the reason for

them, except that "father used to do it that way."

This organ, properly voiced, will handle any kind of liturgical or non-liturgical service; will build up a nice crescendo (with boxes closed, open them afterwards); will have a good variety of stops for lights and heavy organ solos; for accompanying vocal music of all kinds; and will have a pedal section adequate for fugal interpretation.

And it's my suggestion without a twinge of humility.

—ANOTHER SMALL ORGAN—Who has an idea that will improve the practical musical results obtainable from the little Austin Organ in Phoenixville? Fortunately we give in this case the exact content. The builders do not want to be charged with having Chimes in so small an organ; somebody in the church insisted and had every right in the world to insist on it, since the church was paying the bill.

With so much exact information to work on, it ought to be possible to develop many interesting ideas for a stoplist of this cost. One idea would be to use a Harp instead of the Chimes, and equip it with the modern device by which it can be played with forte stroke or piano; then it would give virtually all the average Chimes give in so small an auditorium (small auditorium, manifestly, for it's a very small organ) and also many additional effects of true musical beauty and utility which the Chimes cannot give.

PHOENIXVILLE, PA.  
ST. JOHN'S REFORMED CHURCH  
*Austin Organ Co.*

V 8. R 8. S 14. B. 5. P 543.

#### PEDAL

16 BOURDON 32w  
Stopped Flute (Great)

#### GREAT

8 DIAPASON 73m  
STOPPED FLUTE 85w16'  
DULCIANA 73m  
Salicional (Swell)

4 HARMONIC FLUTE 73m

8 CHIMES 20th

#### SWELL

8 Stopped Flute (Great)  
Dulciana (Great)  
SALICIONAL 73m  
VOIX CELESTE 61m

4 Harmonic Flute (Great)

8 OBOE HORN 73r  
Tremulant

12 Couplers

21 Combins

In an organ almost duplexed, as this is, it ought to be easy to find many new schemes which would be, in the opinions of their originators, much better. In the last analysis, the usefulness of any organ depends largely on the methods of the organist who is to play it regularly.

The health and wealth of the organ world depends largely upon how

much musical beauty can be drawn from these very small organs. As Mr. Barnes forcefully points out in his December columns, "it is far easier to produce a satisfactory large or medium-sized organ than it is a really small one."

—T. S. B.

#### —AND ANOTHER—

Mr. Theodore Strong dedicated the Moller Organ in Ukiah Nov. 24th. The Church represents two congregations which had united and erected a new building in 1927, which was burned in 1929; the present structure was dedicated Oct. 12th.

It will be interesting to compare this stoplist with the Phoenixville, as there is but the difference of one register. The Great 4' may be a derivative of the Swell Stopped Flute, a point which the stoplist does not make clear. At any rate, take your choice and judge accordingly.

UKIAH, CALIF.  
METHODIST CHURCH  
*M. P. Moller*

V 7. R 7. S 12. B 5. P 494.

#### PEDAL

16 BOURDON 32  
Stopped Flute (Swell)

#### GREAT

8 DIAPASON 73  
MELODIA 73  
DULCIANA 73

4 Melodia

#### SWELL

16 Stopped Flute  
8 STOPPED FLUTE 97  
SALICIONAL 73  
4 Stopped Flute  
2 Stopped Flute  
8 VOX HUMANA 73  
(Synthetic Oboe)  
Tremulant

9 Couplers

6 Combins

Mr. Strong, after having studied the organ and given a recital on it before a crowded auditorium, writes:

"The organ is the finest small one I have played on in a mighty long time. . . It represents the turning over of a new leaf so far as refinements are concerned."

Such is the verdict of one who has played the organ; what is the verdict of a few who will theorize about it for the benefit of all?

—T. S. B.

#### —CHIMES IN REAR—

Mr. Ernest F. Jores, organist and composer, formerly in New York, now in Montpelier, Vt., organist of Christ Church, has decided to locate his new set of Chimes in the rear gallery of the church, apart from the rest of the organ.

#### —PILCHER CONTRACTS—

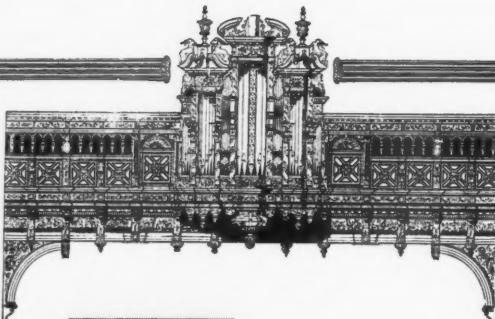
Buechel, Ky., Presbyterian, 2m.

Emory University, Glenn Memorial Chapel, Atlanta, Ga., 3m rebuilding of the former Metropolitan Theater organ.

Louisville, Ky., St. Paul's M. E., 3m.

Racine, Wis., Grange Ave., M. E., 2m.

# Church



# Music

## Mr. Dunham's Comments

—DR. FARNAM—

**G**HE SHOCK of the sudden death of my good friend, Lynnwood Farnam, has driven all thoughts, musical or otherwise, completely from my mind. Dr. Farnam had been very close to me for ten years or more. His letters were always newsy and intimate. I know of few men who cherished true friendship more dearly. His passing is an irreparable loss to the organ world.

One of the outstanding qualities of Lynnwood (he always insisted on first names) was his deep appreciation of any courtesies or favors. When I wrote in superlative terms of his recital at the A.G.O. convention (in T.A.O.) some ten years ago, the beginning of our relations began. He felt I was "too good" to him. As a matter of fact I have always thought my praise was too conservative.

To recall our many pleasant hours together would be impossible here. A period of study in 1924 will always stand out in my mind. He was a keen and analytical teacher, always sympathetic, never severe. He was a great believer in a superior piano technic as the basis for modern organ playing and traced almost every difficulty or weakness to some pianistic failing. All of his pupils, and many of the profession, are familiar with his ideas of registration. Yet he was extremely open-minded and ready to accept ideas from others. His method of handling the Allegro Vivace from Vierne's First Symphony (a favorite of his) was attributed by him to a colleague—John Cushing, I believe.

His enthusiasm in his pupils was interesting. He told me some years ago he expected what ideas he had to be perpetuated by students. He mentioned Hugh Porter and Alexander McCurdy as two fine pupils with him then who possessed the "true virtuoso style." He was frequently likely to mention ideas of



*Under the  
Editorship of*

Rowland W.  
Dunham

managing difficult passages as emanating from a student. If a pupil found a good interpretation differing from his own, Dr. Farnam was delighted and urged its adoption.

The evaluation of Dr. Farnam as a performer needs little elaboration. I have heard all of the famous players of the century, and have learned much of the playing skill of others of the near past. I have no hesitation in expressing my own personal conviction that Lynnwood Farnam was uncontestedly the greatest organist the world has ever seen. In spite of occasional criticisms in regard to the warmth of his style and interpretations, I am certain that, aside from his absolutely impeccable and unapproached technic, he combined musicianship with an expressiveness in proportions that mark only an interpretative artist of first rank. He was in his field the leader in the same manner as are Hofmann, Kreisler, and Casals. His successor will be hard to find and it may be seriously doubted if he may appear for many years.



## Calendar Suggestions

By R. W. D.

"THOU KNOWEST, LORD"—Mrs. Beach. One of the earlier but still popular anthems by the talented Boston lady. Every choir director should know this beautiful number. Medium difficulty; tenor and bass solos. 11p. Schirmer.

"LIFT UP YOUR HEADS"—Cole-ridge-Taylor. A stirring old favorite. Full choir throughout and quite easy to sing. 5p.

"TE DEUM IN C"—James. Although nearly twenty years old this canticle still retains its freshness and individuality. If you need a setting of the Te Deum do not overlook this one. It is far superior to most of the "standard" English versions. Schirmer.

"WHEN THE LORD TURNED AGAIN"—Fanning. Familiar to the older musicians, this popular festival anthem may be quite new to some of our readers. It is melodious and always effective with a good chorus. Tenor solo required. Moderately difficult. 11p. Novello.

"ABIDE WITH ME"—Jenkins. Evening anthem for soprano solo and chorus. Timely and musically effective. Not difficult. 7p. J. Fischer.

"BLESSED BE THOU, LORD GOD OF ISRAEL"—Bairstow. A splendid anthem of considerable elaboration and difficulty. The fine quality of the writing makes it an important contribution to our repertoire and the composition is worthy of consideration for any first-class choir. 16p. Novello.

"GIVE TO MY RESTLESS HEART, O GOD"—Mackinnon. A short, quiet, devotional anthem of the sort so characteristic of this talented composer. Do not miss knowing the fine anthems of Mr. Mackinnon. They are not modernistic but there is always a touch here and there which marks them as above the common lot. Not difficult, a-capella. 5p. Gray.

"ROCK OF AGES"—Andrews. A useful adaption of the old tune "Top-lady" for chorus (unaccompanied). It will have an appeal to those who love the old tune—and there are many such. Not very difficult. Divided parts. 8p. Gray.

—BIGGS JUNIOR—  
Richard Keys Biggs, Jr., made his arrival at Hollywood, Calif., Nov. 30. Hooray, and may the young man some day be as fine an artist as his distinguished father.

## Children's Choirs

Practical Suggestions from Experience in the Flemington Choirs

By MISS VOSSELLER

### —THE CHORAL RESPONSE—

**R**ESPONSES tend to carry over the atmosphere of worship and, skilfully used, are very psychological in their effect. It is most important that they be sung very softly; they should never intrude, but become subconsciously, as their name signifies, responses of the soul, to draw nearer to God in prayer and adoration, and strengthen its desire to better living.

At the close of a prayer, then, to permit the choir to sing a loud Amen tends only to jar (rather than speak for) the soul in its assent of Amen. The Amen should be sung softly (but by the entire choir) and immediately, with no gap between the pastor's spoken word of close. The relation must be the same as though spoken; but sung by the choir, it beautifies the atmosphere and tends to lift up the soul.

If instead of closing with an Amen, a sentence or poetic stanza is used, it then becomes an added prayer of the worshippers; and it too must follow the spoken word of prayer immediately, with no gap whatever; and again, clothed in beautiful music, the emotions are awakened to a still deeper response. Thus music becomes welded to the spoken word, making the atmosphere more and more devotional.

And this is the real use of all liturgy. Through its skilful application, a congregation may be led through moods of praise, prayer, adoration, and worship, until its love of God is quickened, and a steadfast desire is born to live a better and a finer life.

### —AN IDEA—

Mr. C. Harold Einecke in one of his programs in the Park Congregational, Grand Rapids, used as one number what he called "Revery on a Hymn-tune." Any clever organist can do a great many things with a hymn-tune that will delight the majority of his hearers and make the recital just that much more enjoyable. Calling it a Revery takes it out of the improvisation class and permits the organist to develop many delightful effects through adequate preparation.



HOUSES A NEW HALL ORGAN

Christ Lutheran, Hazelton, Pa., not only houses a new 3m Hall Organ but that new organ in turn sold another 3m Hall Organ, given to Miss Chloria Fey, organist of the Church, by her father as a Christmas present.

## Volunteer Choirs

Some of the Details of Management and Choral Technic

By A. LESLIE JACOBS

### —ENUNCIATION—

**L**IT IS GENERALLY agreed that the enjoyment of listening to a song or the inspiration derived from hearing an anthem is increased many-fold if the text is clearly understood. To project the text of a song or anthem so that it may be followed demands genuine effort on the part of singer or choir. These efforts must be based upon a clear knowledge of word structure, vowel and consonant formation. No amount of good intention without this knowledge can bring about good diction.

In the last article we discussed the extremely important matter of pronunciation. Pronunciation, we agreed, deals only with vowel sounds. If we would be credited with good diction, we must add to pronunciation, enunciation, that which deals with consonantal sounds.

Many singers consider consonants of no musical value. It is however the consonants which make the text intelligible. Consonants intelligently used are a very vital factor in smooth singing, and any serious study of consonants will at once reveal their decided value in interpre-

tation. If the singer would even pretend to artistry, he must study all the consonants, their formation and relation to vowels. This article will deal only with their classification.

There are three principle groups of consonants and combinations of consonants. In the first group are those having pitch: they are m, n, ng, l, r, v, z, zh, th, w, y. These may be sounded on any pitch. Their correct use will eliminate almost entirely the abominable habit of scooping. If the beginning consonant of a word is sung on pitch, the vowel following will invariably be on pitch. Take for instance, the simple word my. Have you heard it sung as if the singer were seasick? It was thus because the singer started the consonant m perhaps as much as a third below the pitch to which the word was written. The consonants m, n, ng, are the nasal sounds. The th is as in thou, then, etc., w and y, although consonant, are treated as vowels. W is like the oo in soon; y is like the ee in see.

In the second group are found the partly-explosive consonants b, d, and g as in good. These are the most difficult sounds in the English language to manage. Because they cannot be given a definite pitch and because they cannot be exploded either, they are often the cause of throaty tone. They must be produced with a minimum of effort. We often hear

the word good with an extra sound good-uh because the singer has treated the consonant d too vigorously.

In the third group are the explosives p, t, k, with the latter's closely related sounds q and x. These sounds are absolutely without pitch. They are noises pure and simple, and must be produced in the speaking range of the voice. Attempting to sing them often results in a hard tight tone quality. Many a singer has gotten into serious difficulty because he has attempted to sing a word commencing with, say, k on a high note and tried to make the consonant on the high pitch. The k should be sounded in the speaking range, and followed immediately with the vowel on the desired pitch.

Then there are the sibilants s and sh which should be given as little emphasis as possible. F is partly sibilant as is the th, as in the word thin. H is the only aspirate; it is merely as expulsion of breath. The consonant j is the combination dgh while ch is tsh. All these consonants should be made without diaphragmatic effort.

These consonants and their classification deserve careful and diligent study. They ought to become such a part of one's ready knowledge that in studying the words of every anthem, one will immediately know how to treat each consonant. With such constant attention to consonants, and the study of vowels previously urged, a long step has been taken in acquiring a knowledge of what constitutes good diction.



#### —DÖRR'S METHOD—

In St. Luke's, Long Beach, Calif., where Mr. Wm. Ripley Dorr went recently, he has organized a boychoir of 60 for the morning service and a mixed chorus of 24 for the evening, "with rehearsals Sunday evenings at 6:30 and everybody allowed one night off a month, arranged beforehand. It is working splendidly; the boys attend four times a week, with 95 per cent attendance."

In regard to Mr. Dorr's methods with the boychoir, the church calendar says:

"Mr. Dorr is training the boys by the method used by Father Finn of the celebrated Paulist Choristers of Chicago and New York. This system of training starts with a soft, pure tone, sweet and unforced, and gradually builds this up into a ringing, vibrant tone of ample power which still retains all of its original beautiful quality. It requires months of patient vocalizing to achieve this result, and when this tone is de-



MR. PHILIP JAMES

one of America's most talented composers whose latest contribution to church music is the splendid 43-page cantata, "Stabat Mater Speciosa," enthusiastically praised in T.A.O. for December.

veloped the choristers will be able to sing the larger anthems with fine effect. In the mean time, Mr. Dorr will teach the boys anthems of a quieter nature, which will be effective with the light tone which is all that they ought to use at this early stage of their development. To sing with any considerable amount of power at first would only result in ruining the ultimate tone quality."

#### —400 LOSS?

According to a report of the Methodist Church boards in Philadelphia late last month that denomination faces the possible loss of 400 to 500 churches which will be "sold under the sheriff's hammer" unless somebody pays the debts outstanding. "Four of the largest M. E. churches in Oklahoma" are in "financial straits," and the M. E. Temple in San Francisco is "in danger of going under the sheriff's hammer" unless the board supplies "funds to save it."

This condition presents an indication that the church services as presented at large today need to be revised. Services of genuinely helpful nature are already springing up in many quarters, to displace meaningless sermons and hymns.

*A Program-Note*

#### —ALL-MUSIC VESPERS—

The School of Fine Arts of the University of Kansas has issued a booklet of 40 programs of the unusual Vesper services in the "All-Musical" series, from 1923 to the present. These programs "constitute, in a

sense, an experiment in program building, looking towards a type of high-grade program that . . . will appeal to the general student body of a large state university more than the customary recital or concert program seems too."

Each of the programs is given complete and the booklet makes a valuable contribution to those who are earnestly studying the needs of the church in its ministry to the public.

#### —NOT ALL LIKE THAT—

In reference to the church that presented a beautiful candle-light service prepared by the organist but gave credit only to the minister, we are informed of another and better instance of church conduct.

Mrs. Reba Broughton Maltby, of the Reformed Church, Herkimer, N. Y., having used Franck's *Piecer Heroique* with great success in a recital in Utica desired to present it to her own congregation, but feared it much too long for an offertory, and on the other hand did not want to abbreviate it. On discussing it with her minister, Dr. Tunis W. Prins, a man of keen musical appreciation, he at once requested her to play it in full and he would make special reference to it for the benefit of the congregation.

This was done Nov. 30 at the morning service and "many members of the congregation expressed their appreciation."

It is not necessary to point out that of all the spiritual music in organ literature, that of Franck stands first in true inspirational and religious worth. It is ideally fitted to be a part of the church service of worship and praise, not a prelude to such a service but a part of it.



#### BOSSI'S "JOAN"

TO BE PERFORMED JAN. 4 IN  
ST. MARK'S

BY WM. A. GOLDSWORTHY

Jan. 4th at 4 p.m. in St. Mark's in the Bowery, New York City, Mr. Goldsworthy will give a performance of Bossi's "Joan of Arc." Mr. Goldsworthy comments that "It is a very difficult work but we have even a better chorus than we had last year and we are planning on a really fine performance. The cause of religious music would be greatly helped if many other churches were to present such great compositions as this."

Tickets are advisable if good seats are to be had, for St. Mark's is usually crowded, because of its unusual minister and the unusual mus-

ic supplied by Mr. Goldsworthy; members of the profession will be supplied with tickets on request addressed to Mr. Goldsworthy. A visit to one of these special services, either of music directed by Mr. Goldsworthy, or of pageantry directed by Dr. Guthrie, will abundantly repay every serious church musician.

#### DEDICATING AN ORGAN NOVEL METHOD USED TO INTEREST AND INFORM CONGREGATION

Mr. Burnett B. Andrews and his rector devised an interesting method of introducing their new organ to the congregation. In response to our request Mr. Andrews gives the following outline of the method used.

"The rector did not try to go into the mechanical side of the organ, except in a general way. He began by describing the five divisions of the organ, Great, Swell, Choir, Solo, Pedal. Next a very simple explanation of how the sound is produced, that is, the wind coming from a blower in the basement to the wind-chests. Then the striking of the key which opens a valve and lets the wind into the pipe.

"Then the organist illustrated the largest and the smallest pipes in the organ by playing on the same, also the contrast between some of the loudest and the softest stops. Next he played a few notes or chords on each stop in turn as it was called for by the rector.

"At the close of the service the congregation was invited to inspect the console, and to ask questions concerning the organ. It was surprising to see the interest of the young people, and I was kept busy trying to answer their eager inquiries, and play several numbers which they requested. The service began at 7:45 p.m. and the last few stragglers left the church about 10 o'clock."

#### —ONE WAY TO DO IT—

According to an interesting clipping sent to T.A.O. by one of our builders, the vicar of St. Sepulchre's in London, wanting and needing a new organ and not able to interest his own congregation in furnishing the funds, "chained a dozen of the most battered pipes" of the old organ to the front church-yard fence "where multitudes pass daily."

Incidentally, Handel, Mendelssohn, and Samuel Wesley "would often go to St. Sepulchre's after playing for evensong in St. Paul's Cathedral, to play the organ which was then the finest in London."

Why do not some of our American organists try the same method? We



MR. CARL WEINRICH

Who has won the esteem of the profession by the manner in which he is applying himself to the high task of carrying out to the fullest extent possible the program planned (for the season at the Church of the Holy Communion, New York) by his friend and teacher, the late Dr. Lynnwood Farnam. Mr. Weinrich was Dr. Farnam's choice as substitute during his illness and it is a gratification to know that he is also the official choice of Dr. Farnam's church and has been definitely appointed to that position, as announced in other columns of this issue. (See page 56).

suggest standing some of the worst pipes on either side of the main door, with pictures clipped from magazines of the 1890's showing what humanity looked like and acted like when the organ was built, and the simple question, "Would you tolerate and use a piano of this age in your own home?"

If organists aren't interested in having adequate modern organs, who is?

#### —POND ISSUES LIST—

Wm. A. Pond & Co., 18 West 37th St., New York, have issued an attractive little folder giving Rob Roy Peery's catalogue of Pond anthems for the special occasions of the church year; in each case the anthem is merely described as to choral and solo materials required for presentation. There are eleven lists all the way from anthems for Advent to those for Vespers — Epiphany, pre-Lenten, Palm Sunday, etc. etc.

#### —FISCHER—

The McKinney "A Mystery for Christmas" is again enjoying unusual favor. A. Leslie Jacobs, of T. A. O. staff, says of the performance he gave last year that "It was the most effective thing ever done in our church." Rossini's "Emmanuel" has also made an unusual record this year; it was issued in November 1930 and almost instantly gained popularity. The new edition of the Suite for organ by the late Harry Brooks Day is now ready and should find many friends because of its musical worth and practical qualities.

## Spiritual Services

### A Column Devoted to the New Type Of True Religious Services

We present herewith complete programs of the newly developed type of truly religious services, as contrasted with the prevailing type of lecture, or occasional musical. These services of necessity combine both instrumental and vocal music with Scripture readings, prayers, thanksgivings, and the various other forms of inspired verbal utterances, none of which may assume the import of a lecture; nor may the music become merely a concert. Interested readers may obtain a copy of the printed calendar if they will address the organist or minister of the church in question; recognition is given in this column to both organist and minister.

By Harold Vincent Milligan and Harry Emerson Fosdick, Riverside Church, New York City, a Ministry of Music Service; music portions taken from Gaul's "Holy City"; mixed chorus of 53 voices including soloists.

Contemplation

Processional. Call to Worship.

Thanksgiving. Lord's Prayer.

Scripture

"My Soul is Athirst for God.

Litanies

"At Eventide it Shall be Light"

Hymns

Seven selections from the cantata

Prayer

"Lead Me Lord"—Wesley

Recessional. Benediction.

In the following Service the music numbers were taken from Mendelssohn and the instrumental selections were played by organ, violin, and cello.

Andante (Violin Concerto)

Processional. Call to Worship.

Thanksgiving. Lord's Prayer.

Scripture

"O Come let us Worship"

Litanies

Choral (Violoncello, Sonata)

Hymns

"Hear my Prayer"

Andante Tranquillo (Dm Trio)

Prayer

"Lead Me Lord"—Wesley

Recessional. Benediction.

By Karl O. Stapps and Benjamin D. Dagwell, St. John's Cathedral, Denver, Col., an Inspirational Service; music portions taken from Russian sources; chorus of 80 voices.

Processional. Creed. Prayers.

Rachmaninoff—Prelude Csm

Stokowsky—Melody Af

"O Gladsome Light"—Gretchaninoff

"O Lord have Mercy"—Lvovsky

Tchaikowsky—Andante Cantabile

Tchaikowsky—Chant Sans Paroles

"Only Begotten Son"—Gretchaninoff

"Thief on the Cross"—Tschesnokoff

"Hear my Cry"—Kopyloff

t. "If with All your Hearts"—

Mendelssohn

Prayers. Recessional.

Rachmaninoff—Postlude Gm

By T. Carl Whitmer and Henry H. Forsyth, Sixth Presbyterian, Pittsburgh, Pa., an Inspirational Service; chorus and soloists; cello and organ in all instrumental numbers.

Bach—Arioso

Casella—Chant d'Amour

Handel—Larghetto

Hymn. Scripture. Prayer.

*Faith*

"My Faith Looks up"—Lachner  
"Nicean Creed"—Gretchaninoff  
"No Shadows Yonder"—Gaul  
*Hope*  
"Be not Afraid"—Mendelssohn  
t. "My hope is in the Everlasting"—  
Mendelssohn  
"Goin' Home"—Dvorak arr.  
b. "Lord Worketh Wonders"—Handel  
Corelli—Saranbande  
Doxology. Prayer.  
*Love*  
"I am the Light"—Coerne  
"At the Last Tenderly"—Whitmer  
"I Will Give Thanks"—Rossini  
Choir Hymn. Hymn. Benediction.  
Bach—Adagio



## Service Selections

DR. CLARENCE DICKINSON  
BRICK CHURCH—NEW YORK CITY  
"How Lovely the Dwelling"—Brahms  
"O Come Let Us Worship"—Himmel  
"He Watching Over Israel"—  
Mendelssohn

"Consecration"—Kennedy  
"Give Thy Benediction"—Dickinson  
"Thou Wilt Keep Him"—Merrill  
"What Do We Ask"—Young  
"Now God Be With Us"—Lawrence  
"God is Our Refuge"—Foote  
"With a Voice of Singing"—Shaw  
"Be Strong"—Ambrose  
"Men and Children"—Lockwood

WILLIAM RIPLEY DORR  
ST. LUKE'S—LONG BEACH, CALIF.  
"Beloved If God So Loved"—Rogers  
"This Even e'er the Sun"—Turner  
"There is no Sorrow"—Godfrey  
"God That Madest"—Matthews

JOHN R. DUDDY  
HOLY CROSS M. E.—READING, PENN.  
"Words of Joy"—Rhys-Herbert  
a. "Come to the Mountains"—Spross  
"From Thy Love"—Gounod  
"Now the Day is Over"—Heaton  
"Heavens Are Telling"—Beethoven  
"Who is Like Unto Thee"—Rogers

C. HAROLD EINECKE  
PARK CHURCH—GRAND RAPIDS, MICH.  
"What are These"—Stainer  
"Souls of the Righteous"—Noble  
"Praise Thou My Soul"—Eayrs  
"Worship"—Shaw  
"Arise Shine"—Scott  
"Land of Hope"—Elgar  
"Make Us Strong"—Dickinson  
"Psalm 150"—Franck  
"Cherubim Song"—Bortniansky  
"Lighten Our Darkness"—Candlyn  
"Worship the King"—Barnes

WILLIAM A. GOLDSWORTHY  
ST. MARK'S IN THE BOUWERIE—NEW YORK  
"Sing Unto the Lord"—Russell  
"To Whom Will Ye Liken"—Parker  
"Requiem"—Andrews  
"Heavens Are Telling"—Beethoven  
"Hymn of Praise"—Kremser

DR. RAY HASTINGS  
TEMPLE BAPTIST—LOS ANGELES  
"The Earth is the Lord's"—Rogers  
s. "My Redeemer"—Buck  
a-t. "Thou Art the Life"—Mozart  
"O For the Wings"—Mendelssohn

HAROLD VINCENT MILLIGAN  
RIVERSIDE CHURCH—NEW YORK

"Rejoice in the Lord"—Balakireff

"Omnipotence"—Schubert

## THE AMERICAN ORGANIST

"Thou Shalt Remember"—Parker  
"He Shall Give His Angels"—Mendelssohn

"Lovely Appear"—Gounod  
"To Thee We Call"—Tchaikovsky  
"Blessing Glory"—Bach  
"Savior of the World"—Moore  
"Give Thanks"—Clough-Leighter  
"Desert Shall Rejoice"—Whiting  
"Praise the Lord"—Mozart

MRS. KATE ELIZABETH FOX  
FIRST CONGREGATIONAL—DALTON, MASS.

*Service of Rededication, Nov. 30*

Guilmant—Marche Funebre et Chant

Dubois—In Paradisum

t. "If With all your Hearts"—  
Mendelssohn

a. "Eye Hath not Seen"—Gaul

"Souls of the Righteous"—Noble

t. "Hy Hope is in the Everlasting"—  
Stainer

### Postlude and Chimes

The funeral touch given the service in the various selections was due to the fact that the rededication services were devoted largely to the windows given in memory of the late Zenas Crane. The church was built in 1889 and present improvements include replacing choir chairs with benches, improving the pulpit and placing the minister's bench directly in front of the console, new lighting fixtures, etc.

MISS EDITH E. SACKETT

FORT GEORGE PRESB.—NEW YORK

Faulkes—Morning Song (Plaved between  
Responsive Reading and Scripture)

"O How Amiable"—Maunder (Junior  
Choir)

a. "Living God"—O'Hara  
Chimes (Played as response after Bene-  
diction)

Miss Sackett's organization consists of senior and junior choirs and guest soloists.

G. CRISS SIMPSON

TRINITY LUTH.—LAWRENCE, KANS.

*A Musicae, Lutheran Composers*

"Judge Me O God"—Mendelssohn

s. "Within My Heart"—Bach

Mendelssohn—Variations (6th)

"O Savior Sweet"—Bach

s-s. "I Waited for the Lord"—Mendels-  
sohn

"O All Ye Nations"—Schutz

Karg-Elert—Lord How My Heart is  
Fixed

v. Bach—Adagio (Con. Am)

t. "Be Thou Faithful"—Mendelssohn

How Lovely"—Brahms

s. "My Heart Ever Faithful"—Bach

HAROLD SCHWAB

ALL SOUL'S—LOWELL, MASS.

"Thou Crownest the Year"—Makar

"Lord We Praise"—Rossini

"I Will Sing"—Sullivan

"Beloved if God so Loved"—Barnby

"Ho Everyone"—Martin

"Thou Wilt Keep Him"—Williams

"Woods and Every Sweet"—West

"Angel of the Lord"—Andrews

"Unto Thee O Lord"—Tchaikovsky

"O Thou From Whom"—Tchaikovsky

"From One Sabbath"—Grimm

"Turn Thy Face"—Miller

"Worship"—Shaw

"Souls of the Righteous"—Noble

ALBERT TUFTS

WILLSHIRE PRESB.—LOS ANGELES

"Bless the Lord"—Ivanof

"Lord is Exalted"—West

t. "From Day to Day"—Hamblen

"Still With Thee"—Foote

a. "Tabernacle of Man"—Mitchell

"Shadows of the Evening"—Baldwin

"Be Still and Know"—Scott

"Tarry With Me"—Baldwin

"King of Love"—Shelley

## HARRISON E. WOOD

CENTRAL M. E.—YONKERS, N. Y.

*Musical-Nature Program*

Kinder—In Moonlight

Jenkins—Dawn

q. "Earth is the Lord's"—Lob

s. "When I Consider"—Scott

"I Will Lift Up"—Galbraith

Barmotine—Pastorale

"Lord is my Shepherd"—Dvorak

Saint-Saens—Nightingale and Rose

a. "Consider the Lilies"—Maunder

"Pilgrim's Song"—Tchaikovsky

Friml—Echoes of Spring

b. "Blind Ploughman"—Clarke

"Fierce Raged the Tempest"—Candlyn

t. "O Thou Whose Constant"—Maunder

"Pilgrim's Chorus"—Wagner

Diggle—From a Mountain Top

## PIETRO YON

ST. PATRICK'S CATHEDRAL—NEW YORK

*December Service Selections*

Guilmant—Allegro. Finale. (Son. 7)

Bach—Prelude Bm

Widor—Toccata

Bach—Prelude and Fugue Am

Kinzi—Toccata

Pagella—Allegro. Finale. (Son. 1)

Rudnick—Jerusalem

Macfarlane—Finale

Guilmant—Noel Variations

Yon—Gesu Bambino

Yon—Dies est Laetitia

Bach—Toccata and Fugue Dm

Marthy—Variations Roi du Glorie

Bossi—Toccata G

mv. "Alma Redemptoris"—Witt

mv. "Sacerdotes Domini"—Haller

mv. "Tantum Ergo"—Pagella

mv. "Adoremus"—Yon

mv. "Ave Maris Stella"—Yon

mv. "Alma Redemptoris"—Yon

mv. "Adoro Te"—B. O. Klein

"Ave Maria"—Yon

mv. "Ave Maria"—Nascus

"Missa Pastorale"—Yon

"Messa Melodica"—Yon

"Gesu Bambino"—Yon

"Adeste Fideles"—Novello

The men's-voice numbers were sung by four men's voices. Mr. Yon's music forces at the Cathedral include a vice-director, assistant organist (Paolo Giacinto), assistant choirmaster, a soloist ensemble of 19 men, chorus of 150 students of the Cathedral College, and 150 boys. The booklet of services from Nov. 30 to New Year's Eve included 19 programs, and those for the 1st, 2nd, and 4th Sundays in Advent were rendered without organ, in accordance with the Rubric of the Church. Mr. Yon conducted the Pontifical Mass at 11 o'clock on Christmas, when Cardinal Hayes was the Celebrant; and Robert Elmore, the youthful and talented pupil of Mr. Yon, was at the organ. For the midnight Solemn High Mass at Christmas an unusual feature was a group of miscellaneous Christmas Carols played by organ and oboe, B. Labate of the New York Philharmonic playing the oboe.

## L. A. ORATORIO

JOHN SMALLMAN, *Conductor*

DR. RAY HASTINGS, *Organist*

Dec. 7th *Choral Concert, Los Angeles*

"Exultate Deo"—Palestrina

"O Man Bewail"—Bach

"Song of the Fates"—Brahms

"Song of the Future"—Philip James

"To the Unknown God"—Holst

"There Were Three Ravens"—Gardiner

"News From Whydah"—Gardiner

"Day of Anger"—Verdi (Requiem)

Bach's B minor Mass is scheduled for the next concert.

Nevin  
Guil  
Frys  
Bach  
Mora  
Debu  
Liade  
Wag  
Tann  
Lohe  
Trist  
Meis  
Pars  
Valk  
Drea  
Wall  
Rhei  
Yon  
Bach  
Stan  
Band  
Wid  
+Gre  
Parr  
Hail  
Boel  
Dub  
Stou  
Bach  
Ram  
Stou  
Schu  
Lon  
Wag  
Dee  
Han  
John  
Mar  
Ram  
Stou  
Stou  
Schu  
Lon  
Wag  
Gig  
Schu  
Bach  
Fran  
DeB  
Wag  
Yon  
Wid  
Bati  
Blun  
Wan  
Guil  
Mac  
Rog  
Stou  
Ros

# Recitals & Entertainment



## Recital Selections

*THE AIM of this department is not to show how to make-up a recital program, for the art of program-making is but rarely exemplified; nor is it to give news about recitalists, for recitals are of such frequency as to be no longer classifiable as a matter of news. The sole aim is to supplement the work of our Music Review department and show, in contrast to what our Reviewers think, what the profession itself does. We exclude from these columns the commonplace things whose recitals performances are matters of countless and tiresome repetition, and endeavor to devote all the space here to the current items of organ repertoire on which the profession writes an emphatic endorsement not by word but by deed.*

*\*Recitalist gave the builder the courtesy of credit on the program.*

*†Complete program begins herewith.*

### \*MARGARET WHITNEY DOW FLORIDA STATE COLLEGE

†Rheinberger—Sonata Am  
Martini—Gavotte  
Wagner—Evening Star Song  
Goodwin—Told by the Campfire  
Mascagni—Intermezzo  
Delamarter—Carillon  
Hollins—Concert Overture  
\*C. HAROLD EINECKE  
PARK CONGREGATIONAL—GRAND RAPIDS

†Nevin—Sonata Tripartite  
Dickinson—Reverie  
Diggle—Caprice Poétique  
Three Spirituals  
Moline—Song of Exultation  
Andrews—Con Grazia  
Sowerby—Carillon  
Rogers—Second Toccata Cm  
†Ferrata—Overture Triomphale  
Bach—Air for G-string  
Bach—Oh What Shall I Poor Sinner Do?  
Krebs—Prelude and Fugue C  
Sturges—Meditation  
Purcell—Trumpet Tune and Air  
Reverie on Hymn-tune  
Gigout—Grand Chœur Dialogue

DONALD C. GILLEY  
DEPAUW UNIVERSITY

†Schumann—Sketch C  
Couperin—Benedictus  
Scarlati—Pastorale  
Walther—Prelude and Fugue A  
Debussy—Cortège  
Brewer—Autumn Sketch  
Cole—Song of Gratitude  
MRS. CHARLOTTE M. LOCKWOOD  
SECOND PRESS,—PHILADELPHIA

†Wolstenholme—Intro. Allegro. (Son.)  
Bach—Thou Prince of Peace  
Wesley—Gavotte F

Karg-Elert—In Dulci Jubilo  
Widor—Finale (Gothique)  
Vierne—Scherzo (5th)  
Dickinson—Storm King (2 Mvts.)  
Korsakoff—Flight of Bumble Bee  
Arensky—Cuckoo  
Franck—Finale Bf

Mrs. Lockwood's program was given through the courtesy of the N.A.O. at the 40th Anniversary celebration of the American Organ Players' Club of Philadelphia.

### \*FREDERICK C. MAYER WEST POINT CHAPEL

Handel—See the Conquering Hero  
Handel—Dead March (Saul)  
MacDowell—Old Trysting Place  
MacDowell—In Autumn  
Lemmens—Prayer  
Lemmens—March (Sonate Pontificale)

### \*HENRY F. SEIBERT ST. STEPHEN'S—PERKASIE, PA.

Hillgreen-Lane Organ

†Mendelssohn—Sonata 1  
Yon—Gesu Bambino  
Nevin—Will o' the Wisp  
Mansfield—Concert Scherzo F  
Londonderry Air  
Buck—On the Coast  
Franck—Piece Heroique  
Schubert—Serenade  
Bach—Prelude and Fugue Em  
Boccherini—Minuet  
Lemare—Lead Kindly Light  
Yon—First Pedal Study

### ALBERT W. SNOW EMMANUEL—BOSTON

150th A.G.O. Recital

†Barnes—Third Suite  
Ponsonby—Five Fancies: No. 1  
Ireland—Elegiac Romance  
Sowerby—Comes Autumn Time  
Pescetti—Allegro  
Bach—Lento (Son. 6)  
Landmann—Capriccio  
Karg-Elert—Canzona Am  
Vierne—Allegretto  
Quer—Calme du Soir  
Widor—Finale (8th)

### ADOLPH STEUTERMAN CALVARY EPISCOPAL—MEMPHIS, TENN

Guilmant—Prelude (3rd)  
Korsakoff—Flight of Bumble Bee  
Rubinstein—Reve Angelique  
Bach—Prelude and Fugue Am  
Bornschein—French Clock  
Schumann—Sketch  
Vierne—Finale (1st)  
Yon—Gesu Bambino  
Stoughton—Neptune

### \*EDWIN ARTHUR KRAFT TRINITY CATHEDRAL—CLEVELAND

Elgar—Sonata, Op. 28, Allegro  
Widor—Pastorale  
Bach—Fantasia and Fugue Gm  
Faulkes—Berceuse Df  
Candlyn—Toccata  
Dethier—Scherzo  
Vierne—Finale

This was the first of Mr. Kraft's series of eight monthly recitals, from Oct. 6 to May 4.

\*ANDREW J. BAIRD  
REFORMED—POUGHKEEPSIE, N. Y.

Nevin—Sonata Tripartite  
Guilmant—Lamentation  
Frysinger—Harmonies du Soir  
Bach—Passacaglia  
Morandi—Bell Rondo  
Debussy—Girl with Flaxen Hair  
Liadow—Musical Snuff Box  
Wagner—Tannhauser Overture

SAMUEL A. BALDWIN

CITY COLLEGE—NEW YORK CITY  
1300th Recital—Wagner Program

Tannhauser Overture  
Lohengrin Prelude  
Tristan Death Song  
Meistersinger Prize Song  
Parsifal Prelude  
Valkyres Magic Fire Scene  
Dreams  
Walhalla Scene

H. HUGH BANCROFT

WESTMINSTER—WINNIPEG, CAN.  
Rheinberger—Agitato. Cantilene. (Son. Dm)

Yon—Toccata  
Bach—Prelude and Fugue Bm  
Stanford—Prelude on Irish Melody  
Bancroft—On Sunset Point  
Widor—Finale (2nd)

DR. CHARLES E. CLEMENS

ALL SAINTS PARISH—BRIXTON, ENG.  
†Green—Overture G  
Parry—Chorale Prelude, Rockingham  
Hailing—Coventers March  
Boellmann—Second Suite  
Dubois—Toccata G  
Stoughton—Dreams  
Bach—Fugue Am  
Rameau—Sarabande  
Londonderry Air  
Wagner—Pilgrim's Chorus

FIRST M. E.—NORWALK, OHIO

Dedicating Votteler-Holtkamp-Sparling  
Handel—Overture Occasional Oratorio  
Johnson—Morning Song  
Martin—Evensong  
Rameau—Sarabande  
Stoughton—Grove of Palms  
Stoughton—Dreams  
Schumann—Sketch Fm. Canon Bm.  
Londonderry Air  
Wachs—Hosanna

CHARLES M. COURBOIN

ST. PETER'S—MORRISTOWN, N. J.  
†Gigout—Grand Chœur Dialogue

Schubert—Ave Maria  
Bach—Passacaglia. Aria.  
Franck—Choral No. 3  
DeBoeck—Allegretto  
Wagner—Prelude and Love-Death (Tristan)

Yon—Christmas in Sicily  
Widor—Toccata

CHARLES J. CUSTER

TRANSFIGURATION—POTTSWORTH, PENN.  
Batiste—Grand Offertorie Cm  
Blumenthal—Swan Song  
Ward—Humoreske  
Guilmant—Prelude. Adagio. (Son. Cm)  
Macfarlane—Evening Bells  
Rogers—Intermezzo  
Stoughton—Algerian Sketch  
Rossini—William Tell Overture

THEODORE STRONG  
METHODIST—UKIAH, CALIF.  
*Dedicating 2-12-494 Moller*

Handel—Largo  
Noble—Solemn Prelude  
Hogan—Retrospection  
Dunham—Gottschalk Variations  
Jenkins—Night  
Kinder—Jubilate Amen  
Wagner—Pilgrims Chorus  
Wagner—Evening Star  
Stoughton—Dreams  
Sturges—Meditation  
Mokrejs—Yellow Violet  
Fletcher—Festival Toccata

Mr. Strong writes that his program was "extremely popular—however, the church was packed and from 8:30 till 10 there wasn't a whisper and not a soul left until after I had played some encores. . . . I don't expect to see this program published, for the standpatters would look with disdain on my selections." Ah yes, they do. But the bills are still being paid by the public and it's wholesome to find an increasing regard for what the public really wants.

LOUISE CAROL TITCOMB

LINDENWOOD COLLEGE

†Maitland—Concert Overture A  
Bach—O Man Bemoan  
Bach—Rejoice Christians All  
Franck—Chorale Am  
Boccherini—Minuet  
Bairstow—Evening Song  
Dubois—Fiat Lux

G. CRISS SIMPSON  
TRINITY LUTHERAN—LAWRENCE, KAN.

†Bach—Toccata F  
Duple—Berceuse (Bretonne)  
Widor—Scherzo (6th)  
Bach—Largo, Sonata 2  
Widor—Allegro Vivace (5th)  
Massenet—Angelus  
Mendelsohn—Spring Song  
Salome—Cantilene Df  
MacDowell—Wild Rose  
Widor—Finale (6th)

Mr. Simpson gave a Widor program Oct. 9 in the First Congregational, Topeka, under the auspices of the Music Study Club.

ERNEST WHITE

ST. JAMES CHURCH—PHILADELPHIA  
Tuesday Noon Programs of December  
†Corelli—Suite F

Delius—Pastel  
Yon—Echo  
Karg-Elert—Legend of the Mountain  
Handel—Allegro (Con. 4)  
†Karg-Elert program:  
Lord Jesus Christ  
Sarabande  
Landscape in the Mist  
Fughetta  
Now is Our Salvation  
Waters of Babylon  
Now Thank we All Our God  
†Bach—Deck Thyself My Soul  
Brahms—Deck Thyself my Soul  
Karg-Elert—Deck Thyself my Soul  
Sowerby—Carillon  
Saint-Saens—Adagio (2nd)  
Karg-Elert—Reed Grown Waters  
†Yon—Gesu Bambino  
Bach—Let us Altogether Praise  
Yon—Christmas in Settimo  
d'Aquin—Noel sur les Flutes  
Bach—Angelic Host  
Bach—Jesus Priceless Treasure  
Karg-Elert—Adeste Fideles  
†Bach Program:  
Come Now Saviour of our Race  
Blessed Jesu we are Here  
Our Father  
Now is our Salvation Come  
To God we Render Thanks  
Concerto in G



MR. ERNEST WHITE

Who is giving a series of Tuesday noon recitals in St. James' Church, Philadelphia. Mr. White, another of Dr. Farnam's highly successful pupils, had arranged for the Bach series in his church this season to be played by Dr. Farnam. His own programs of December are presented on this page.

HERBERT J. HOOPER, JR.  
TREMONT TEMPLE—BOSTON

Broadcast over WSSH, 4m Casavant  
†Karg-Elert—Triumphal March  
MacDowell—Wild Rose  
Mason—Ode to the Mountains  
Rheinberger—Vision  
Nevin—Will o' the Wisp  
Widor—Toccata (5th)

ARTHUR B. JENNINGS

UNIVERSITY OF MICHIGAN

†Handel—Overture Occasional Oratorio  
Bach—Be Glad Now  
Beethoven—Andante Cantabile (Sym. 1)  
Franck—Choral Bm  
Gluck—Ballet Happy Spirits  
Boellman—Ronde Francais  
Duple—Toccata  
Wagner—Tannhauser Overture

ALBERT RIEMENSCHNEIDER

GARY M. E.—WHEATON, ILL.

†Widor—Allegro (Fourth)  
Clerambault—Prelude  
Bach—Hark a Voice Saith  
Bach—Fugue Gm  
Macfarlane—Evening Bells  
Guilmant—Chant Seraphique  
Wagner—Cradle Song  
Wagner—Evening Star Song  
Wagner—Pilgrim's Chorus  
Russell—Bells of St. Anne  
Schumann—Canon Bm  
Widor—Toccata (Fifth)

HERBERT SANDERS

TUDOR HALL—MONTREAL

†Sullivan—Iolanthe Selections  
Dvorak—Humoresque  
Foster—Rose in the Bud  
Grieg—Death of Ase. Morning. Solvejgs  
Song.

Ponchielli—Dance of the Hours  
Heller—Tarantelle  
Ball—Mother Machree  
Speaks—On the Road to Mandalay  
†Hollins—Overture C  
Lemare—Pastorale E  
D'Evry—Meditation. Toccata.  
Gabriel-Marie—La Cinquantaine  
Dicks—Fantasia on American Airs

Arne—Var. on Where the Bee Sucks  
Nevin—Dream Mood  
Lieurance—Waters of Minnetonka  
Sullivan—Princess Ida Selections

ERNEST PRANG STAMM  
B'NAI EL TEMPLE—ST. LOUIS  
Bach—Toccata and Fugue Dm  
Mendelsohn—Third Sonata  
Clokey—Fireside Fancies  
Kol Nidre  
Mailly—Invocation  
Dunham—Fantasia for Pedals  
Rachmaninoff—Serenade  
Elgar—Pomp and Circumstance

DR. LATHAM TRUE  
CASTILLEJA SCHOOL  
*Karg-Elert Program*

†Improvisation Op. 34  
Choral Improvisation Op. 65  
Sunrise  
Sunset  
Canzona  
Prologus Tragicus  
Clair de Lune

FRANK VAN DUSEN  
FOURTEENTH SCIENTIST—CHICAGO

Vierne—Lied. Carillon.  
Ferrara—Nocturne  
Rousseau—Scherzo  
Moline—Seraphic Chant  
Widor—Finale (2nd)

CLAUDE L. MURPHREE  
UNIVERSITY OF FLORIDA

†Franck—Chorale Am  
Bach—Sarabande  
Bach—Prelude and Fugue Am  
Bingham—Harmonies of Florence  
Widor—Scherzo (4th)  
Duple—Variations on a Noel  
Stoughton—Isthar  
Bornschein—French Clock  
Wagner—Ride of Valkyries

## Special Programs

A Few Recitals Selected from the Many for Various Reasons

HOMER P. WHITFORD

DARTMOUTH COLLEGE

Faulkes—Concert Overture Ef  
Palmgren—May Night  
Gale—Sunshine and Shadow  
Mendelsohn—Sonata 6  
Stoughton—In Fairyland  
Dubois—Fiat Lux

We like this program because it begins with the sparkling, easy to listen to E-flat Overture of Faulkes, because it gives delightful contrast to the next number, includes two American works for their own worth, and gives the audience a chance in the picturesque and at times humorous Fairyland Suite.

A. LESLIE JACOBS  
ST. JOHN'S—FORT WAYNE, IND.

*Dedicating 3-35 Schantz*

Rogers—Concert Overture Bm  
Macfarlane—Evening Bells  
Yon—Minuet Antico  
Franck—Chorale Am  
Faulkes—Theme and Variations E  
Rogers—Scherzo (Son. 1)  
Stoughton—Dreams  
A Familiar Melody  
Bonnet—Caprice Heroique

This we like because it begins with a showy piece, follows with a lovely melody with Chimes, adds a delightful rhythmic bit by Yon, and then comes to a great classic; because it follows with the easily understood Faulkes, the sprightly Scherzo, the sharply contrasting Dreams, adds an improvisation on a familiar melody to please the old folks, and closes with a brilliant piece.

## HOW TO DO IT

SOME POINTERS ON WHAT TO DO  
ON THE RADIO

Putting an organ recital on the air and playing one before a regular concert audience are two entirely different things, according to Mr. John H. Eltermann, staff organist at WBAL, whose "At the Console" programs every Tuesday night from that station have placed him among the favorite organists on the air.

It is generally conceded by radio engineers that the organ is the most difficult instrument to reproduce on the air and at WBAL every possible means toward perfecting the tone and quality of its microphoned organ programs have been taken so that it is not surprising that this station has received letters from far and near commenting especially on the beautiful tone of the James Wilson Leakin Memorial Organ in the concert hall of the Peabody Conservatory, from the console of which instrument Mr. Eltermann broadcasts his radio recitals.

"An entirely different technic is needed for radio concerts from that which the organist uses in regular concert and church work," Mr. Eltermann said. "For instance," he continued, "there are a number of stops I never use when broadcasting, because instead of sounding as they do in a concert hall or church, some give a whistling effect when put through the microphone while others simply grumble."

"I use string tone more largely than flute tone and I never use any of the 16' reeds or Diapasons in my radio recitals. Playing an organ is like handling an orchestra and the background of an orchestra is the strings; consequently, by using mainly strings, a more satisfactory result is gained. An organist must



MUSIC HALL, UNIVERSITY OF NORTH CAROLINA

control the tone color of his instrument with just his two hands and, that being the case, he must use those parts that bring the listener closer to the orchestra ensemble. It is because of these facts that involved music (such as that which is contrapuntal in character) does not go over very well on the air, while much of the modern music which has a very definite melodic line broadcasts beautifully."

Mr. Eltermann joined the staff of WBAL two years ago and in addition to broadcasting the "Console" programs every week, he also conducts the "Evening Reveries" and "Around the Melodeon"—two of this station's most popular studio features. Mr. Eltermann is organist at Brown Memorial Church, Balti-

more, and this past fall he was elected Dean of the Chesapeake Guild.

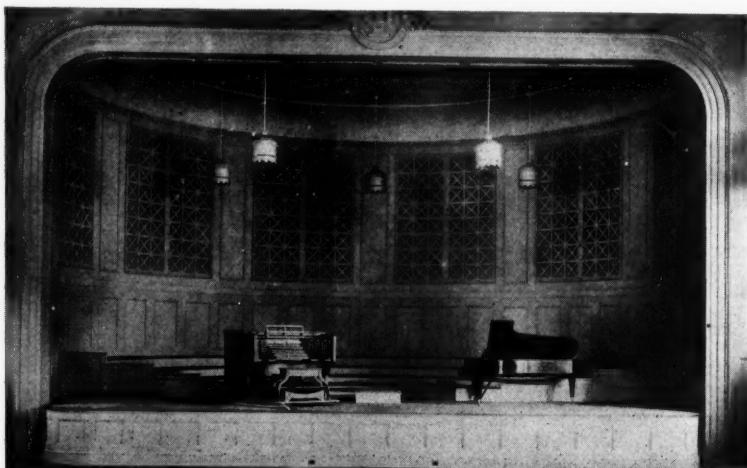
—UNI. NORTH CAROLINA—  
The opening of the Music Hall and the dedication of the 4-85-4535 Reuter Organ in the University of North Carolina was an event of unusual musical importance in the State. The stoplist will be found in T.A.O. for January 1930, and the console photo and announcement of the opening recitals were published last month.

Prof. Nelson O. Kennedy heads the organ and piano departments, and Mr. Edward Eigenschenk of Chicago gave the opening recitals, which had been announced for Nov. 14 and 15 but had to be extended to a third recital on the 16th. Mr. Eigenschenk has been gaining increasing note for his recitals; on the 9th he played at White Plains, N. Y., and on the 17th he gave a recital at Meredith College, Raleigh, N. C.

The acquisition of this important Reuter Organ, "one of the finest concert instruments in the country," has reflected itself already in increased activities of the music department of the University.

## —HENRY F. SEIBERT—

In addition to his weekly recitals in Town Hall, New York, on Friday evenings prior to the lectures of the Civic Forum, Mr. Seibert gave a recital in his own church, Holy Trinity Lutheran, Dec. 7, another on the new Aeolian in Westchester County Center Dec. 21 at 4 p.m. and conducted a carol service in his church at 8 p.m. Nov. 18 he gave a recital in Emmanuel Reformed, Hanover, Pa.



REUTER ORGAN IN THE UNIVERSITY OF NORTH CAROLINA

## The Tremulantifferoso

Interviews with Famous People in all Walks of Life  
Giving their Personal Reactions

By JAMES EMORY SCHEIRER

ONE OF THE most vital questions threatening to rend the musical world asunder at this time is the use or misuse of the tremolo or Tremulant in the rengition of organ music. The writer, laying aside his own violent prejudices, has at the cost of considerable time and expense (T. S. B. please note. A reimbursement would be acceptable) secured the following interesting expressions of opinion which, as would be expected, are widely divergent.

Mr. Erzahler, president of the Cut Rate Sash & Door Co., noted organ builders, has this to say: "Personally I detest the device as it ruins the exquisite voicing of our pipes. However, we concede to popular demand to the extent of always including one or more in every organ we build, whether specified in the contract or not. I foresee the day when it will be as obsolete as tracker action."

Dr. Anthony Stillwell Punkley, pastor of the Community Church at Cleville, Mo., opines that "The use of the device to which you allude is conducive to a Celestial Atmosphere causing the organ tones to ring Grandiloquently or subside to a Gentle Murmur at the will of the artist."

Miss Susie de Flook, noted organiste of the Community Church, asserts that she would be absolutely lost without the tremolo. "It is," she claimed "the most indispensable thing for the proper performance of the Master Works. In my recently published 'Overture on Turkey in the Straw' it would be impossible without a tremolo to properly portray the portion depicting the dejected strut of the Turkey as it is being led to the chopping-block."

Mr. J. Augustus Clop, captain of industry and manufacturer of Kumfisit Chairs, was next interviewed and made the following pertinent comments. "I don't know what you are talking about when you refer to a tremolo but anything that helps along the cause of good music has my emphatic approval. The present depression in the chair industry is caused by shoe-manufacturers instituting an advertising campaign urging people to walk and stand more. This, together with the automobile, has made serious inroads into our

business. I have just concluded an arrangement with Mr. Erzahler of the Cut Rate Sash & Door Co. for a radio campaign in which his organs will be broadcast and the listener will be invited to use a Kumfisit Chair for greater enjoyment of the concert. I shall make a note of the device you mention and inquire of Mr. Erzahler whether he is taking advantage of it."

Mr. Peter Dennye Quick, American Representative of the Cut Rate Sash & Door Co., in his characteristically enthusiastic manner said, "What! the Tremolo! Say man, my bread and butter depend on getting the contract and when I sit down at the console to demonstrate to a committee, I just pull out the Vox and Stopped Diapason and the old wobble-stop. They keel right over, and before they come out of it I have the signed contract in my pocket and my ticket for the next train out."

Mr. Gap Johnson, genial Commissioner of Rumpus Ridge, Arkansas, before commencing his remarks, directed with unerring aim a mouthful of tobacco juice at the spittoon across the room. In his delightful drawl he said, "Wall, young feller, I can't say as I know exactly what you mean but when it comes to music, I know what like and I kin tell when they strike a wrong note 'cause I sure got a keen ear. Ptew!!"

The writer's steps were then directed to Madame Queer, the famous medium, who endeavored to communicate with J. S. Bach. After a period of time the writer heard a sepulchral voice utter in reproachful tones, "E Tu, Brute." "Hang up," said the writer, "you dialed the wrong number and got Julius Caesar. Try again." The next time brought better results. In a voice with a German accent, the writer was asked what he wished. "Yes," said old Bach (himself), "I used the Tremulant and I have learned of the many things you have in organs which I did not have. I would certainly use every one. I understand there are players who claim to play my works in a traditional manner. I don't know how that can be as I never did them the same way twice myself. Tell your friends to play so that people like it and never mind the dried-up critics. I had plenty of

them tell me that the way I did things simply wasn't done. I must leave now as Gabriel asked me to write a thousand-part fugue chorus for his choir."

These comments are brought to a most fitting close by the remarks of Dr. John D. Pedalhumper, famous organist, composer, teacher, writer, author, pedagogue, lecturer, improvisateur, editor, poet, traveler, iconoclast, Organ Architect, clubman, and man about town. Dr. Pedalhumper asserted that, "The tremolo is the most diabolical device ever conceived and executed by man. This vile contrivance has been the means of turning more people against organ music than anything I know of. It is a degrading influence of the most sinister sort. In vital matters like this, the most drastic steps must be taken to remedy the situation, and to this end I have induced one of the Senators of this great State to sponsor a bill for the complete abolition of the contemptible contraption."

The writer ventured to remind the Doctor that there were about a hundred tremolos in the great Rumpus Ridge organ, the specification of which he had the honor to draw up. "No matter," he said, "certain concessions to vitiated tastes had to be made at the time, but I can assure you that they are never used." One more query by the writer elicited the information that an average of 37 people attend the municipal organ recitals.

From these impartial views, the organ-playing reader can determine the trend of thought concerning the tremolo and be guided accordingly.

It is to be hoped that Dr. Pedalhumper's proposed bill will not be passed as it would inevitably lead to bootlegging of tremolos, racketeering, graft, corruption and all its attendant evils.

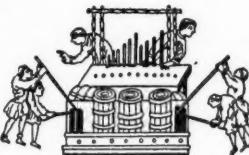
—HIGH SCHOOL BANDS—  
Opus 3 of The Overture, devoted to the National High School Orchestra and Band Camp at Interlochen, Mich., has been published, in behalf of this very interesting and extensive work. Those interested may obtain particulars by addressing the Camp Association, Interlochen, Mich.

—THE BRAHMS CHORUS—  
N. Lindsay Norden conducted his famous chorus in a presentation of Bach's "Christmas Oratorio" in Philadelphia Dec. 2, with Dr. Rollo Maitland at the organ and an orchestra selected from the Philadelphia Symphony. The critics gave high praise to the presentation.

—PRIZE OR RUMOR?—  
It is rumored that a prize is to be offered soon for an organ composition written to display the unusual resources of the seven-manual Midmer-Losh organ in Convention Hall, Atlantic City.

## Notes &

## Reviews



### Editorial Reflections

#### Getting Better

**F**ORTUNATELY for the art of organ playing, the ingenuity of the American builders has preserved a faithful record of the things Mr. Farnam was able to do, and the record is so faithful to the original that Mr. Farnam himself was not only pleased but enthusiastic.

He made records for four builders, and plans were under way for recordings with three others. It is to be hoped that each of the four builders who have these invaluable rolls will take steps to give the profession an opportunity to hear them on the original organ, with the original registration.

In the current issue is an unusually complete picture of the art of carillon playing. These pages have already dealt with that art and pictured the bells and the clavier, but Mr. Douglas' article gives a more interesting picture of this vigorous business. If we don't like the looks of a building, we can pass it by; but from carillon music there is no escape for those within the territory; New York citizens ruled the carillon a nuisance and had carillon-playing stopped, in one way or another. It will again be tried at the new Riverside Church, on the banks of the Hudson, where it has a slightly better setting; it remains to be seen whether a great city can accept it under this new condition—as near the ideal as any city can approach. The ideal is realized by the bell tower in Florida and perhaps also in the Mercersburg Academy installation, where the chapel and its tower are virtually on a hill-top in the middle of a field.

Mr. Mayer of West Point, one of our best authorities on carillons, who has been sent to Europe on several important commissions relating to the purchase and tuning of the bells, tells in this issue of the

changes he thought necessary in the last organ specification Dr. Audsley ever wrote. There is no question of the justification of Mr. Mayer's changes, for no man can fully carry out the ideals of another; it was but right that the purchaser should call Mr. Mayer to the task and give him complete confidence. Mr. Mayer, one of Dr. Audsley's most ardent admirers, retained the elements—virtually all of them—which make an Audsley specification so original. We still have, then, what amounts to Dr. Audsley's own organ. The builder, M. P. Moller, is celebrated for his liberality in cooperating with a purchaser when that purchaser deserves respect for his knowledge of organs; there is no doubt about the resulting excellence of this Audsley-Mayer-Moller organ.

Multiple expression is another matter, and we are sorry to have to disagree with Dr. Audsley in discounting its present values. However there is no doubt of the wisdom of retaining it in this organ, just as Dr. Audsley wanted. The church has a very unique organ, one to be proud of, for many reasons.

We introduce in this issue the first programs of a new column which, for want of a better title, is called a column of Spiritual Services. A concert is not a substitute for a real church service nor the remedy for the present failure of the church to offer any real ministry to a man or woman of average intelligence. We believe the remedy is slowly evolving through the combination of instrumental music, vocal music, Scripture readings, and the readings of inspired utterances wherever found. The "folly of preaching" has never been so great as in the present age. We preach that Divinity would even die for the help of humanity; perhaps it is time to so constitute our church activities that we can at least help humanity onward and upward, even if we do not

want that any should die in the effort.

These church services, truly spiritual, truly inspirational, truly helpful, will displace neither minister nor organist, but will find a genuine usefulness for both. From present indications, Riverside Church in New York is most closely approaching the solution. The morning service is a lecture, framed by music; but Dr. Fosdick has something to say, and men listen. The afternoon service, not degenerating to concert stage, uses music to afford inspiration and excite the dormant mind and spirit to their own thoughts and moods.

The Estey Organ Company comes along with facts and figures to prove that a good product, backed by men willing to work, doesn't much need to spend time at the wailing wall.

The organ recital? Personally I can hardly yet believe it will ever measure up to our fond hopes and make organists as famous and wealthy as piano playing has made Paderewsky, Hofmann, and a few others. But the trend in the church is decidedly encouraging for organists and organ playing. The visible organist in church remains his own worst enemy; let us put the organist and his choir out of sight, so that the message, not the person, becomes the object of concentration. We may well abandon the show idea and drive toward the goal of moving hearts, minds, and spirits.

#### —WONDER WHY—

Britain has granted a subsidy of \$87,500 annually for the next five years for opera. So that salaries of "stars" may be that much higher than they could otherwise be. We wonder why.

#### BAUMGARTNER CONCERTO CONCERT PIECE FOR ORGAN AND ORCHESTRA GIVEN FIRST RENDITION

In this era of music composition, one consisting mainly of experimentation along the lines of new harmonic schemes, complicated rhythmic pat-

terns, new conceptions of form, or, as is too often the case, new conceptions without form, one has come to approach each new creation with some skepticism. Especially would such an attitude suggest itself in the field of composition for organ and orchestra, of which type our supply, at best, is very meager indeed.

An event of genuine significance to the organ world in particular, took place Dec. 7, 1930, in New Haven,



Conn. On this occasion was given its first performance, a composition by Prof. H. Leroy Baumgartner of Yale University School of Music, for organ and orchestra, with the aid of Mr. H. Frank Bozian, assistant university organist, at the console in Woolsey Hall, and the New Haven Symphony Orchestra, under the leadership of David Stanley Smith, Dean of the School of Music.

Mr. Baumgartner entitles it a Concert Piece for Organ and Orchestra. It is in sonata form, somewhat elaborated to approach the concerto form. After 31 bars of introduction by both organ and orchestra, the first theme is presented by full orchestra. The first theme is a striking one, ascending chromatically in the treble and descending chromatically in the bass. It is a theme which so impresses itself on the mind of the listener, that it is easily followed in its many subsequent disguises. A continuing section of the theme follows, and after an organ cadenza the entire theme is presented again by both organ and orchestra.

The second theme appears, after a short transitional passage, in the organ alone. It is a very beautiful plainsong melody of the Thirteenth Century. This theme is presented in three different guises before the development sets in. The main portion of the development is a scherzo based on Theme A. This is followed by a development of the plainsong tune in the form of a chorale-prelude. After a retransition based on theme A, the first theme itself is recapitulated by the organ and orchestra. When the second theme appears in recapitulation, it is chanted first by a solo trumpet and later by a solo oboe. A fugal cadenza for

the organ, developed from the bass of Theme A, intervenes before the coda. This coda is concerned largely with Theme A developed as a ground bass, the whole ending with an acid brilliance entirely thrilling. So much for the form of the composition.

In this piece Mr. Baumgartner shows an intellectual mastery very extraordinary in this day of "slight" music. The fugue, which forms the

section needs very careful and precise playing to be effective. The second theme, so lovely in itself, becomes even more lovely in Mr. Baumgartner's sympathetic development of it.

Mr. Baumgartner has accomplished the well-nigh impossible in this piece, in that he has succeeded in adequately differentiating between the organ and the orchestra, yet not at the expense of a satisfactory blending of the two. He has effectively contrasted the organ solo registers with corresponding instruments in the orchestra, without detriment to the former. Needless to say that the composition requires a fine organ, a skilful organist, and an orchestra of no mean ability. Frequent changes, often every two or three measures, some as unusual as  $\frac{7}{8}$  to  $\frac{5}{8}$ ,  $\frac{7}{8}$  to  $\frac{3}{4}$ , etc., make the conducting a feat in itself.

A word should be said in praise of the very excellent performance of Mr. Bozian. In spite of its extreme difficulties, Mr. Bozian played with a clarity, an accuracy, and a brilliance wholly satisfying. The execution of the cadenza fugue was particularly noteworthy.

It is to be hoped that this fine composition will be given other performances in the near future. It is well worth the time and effort necessary and is an invaluable addition to the organ repertoire.

—LESLIE GROW, A.A.G.O.

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- Feb. 23, 1930 Recital on Cyrus H. K. Curtis Organ at University of Pennsylvania, 4-manual Austin (formerly Sesqui organ).
- March 19, 1930 Joint concert with Philadelphia Trio, 4-manual Moller.
- April 24, 1930 Joint concert with Matinee Musical Club String Ensemble of Philadelphia, 4-manual Moller (Ben Stad, Conductor).
- May 6, 1930 Recital, Williamsport, Pa., State Convention of N.A.O., 4-manual Skinner.
- June 24, 1930 Recital, Philadelphia, National Convention of the A.G.O., 4-manual Austin.
- Choral Works Directed in Haws Avenue Church Norristown, Handel's "Messiah," Mendelssohn's "Elijah," Gaul's "Holy City," and Stainer's "Crucifixion."

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# And Now~

## *Let's stick to Schedule*

Any organ builder can build a four-manual organ in a month, install it in a week, and give it a final finishing in two days—but would you want to buy such an organ?

Any publisher can accept a sonata for publication today, rush it to the engraver tomorrow, read proofs the next day, and have it on the counter one day later—but would you want them to treat *your* manuscript that way?

Any recitalist can accept an engagement today, throw a program together tomorrow, visit the town the next day, try the organ for half an hour and play the recital without delay—if he has no reputation to lose.

And we could set, page, print, fold, bind and mail *The American Organist* in three days—if our readers didn't care anything about editing and selecting the materials presented. The late Dr. Lynnwood Farnam once remarked that ordinarily he would not play any composition in a public recital till he had had it in his repertoire for two years. Did that ruin any phase of his tremendous contribution to the art of organ playing or make him a back-number?

So let us keep right on devoting ourselves to the task of producing a constructive, technical, reliable, carefully edited magazine, with materials *selected for their constructive worth*, with reasonably careful but not finnickly proofreading, edited for a minimum of errors in statement, with the minimum of blah, and as devoid as possible of all evidences of that feverish haste that destroys values in an organ, a composition, a recital, a publication, or anything else that is the product of haste in preparation or presentation.

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*Publishers of The American Organist*

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NEW YORK, N. Y.

## Events Forecast



Appleton, Wisc.: recital Jan. 16 by Prof. Lavahn Maesch in the First Congregational.

Chicago: lectures Jan. 5, 19 and 26 by Frank Van Dusen in Kimball Hall, on Bach's life and works.

Cleveland: recital Jan. 5 by Edwin Arthur Kraft in Trinity Cathedral.

Harrisburg, Pa.: Bach recitals Jan. 10 and 13 by James Emory Scheirer in Salem Reformed.

New York: recital Jan. 11 by Ernest Mitchell in Grace Church.

Winnipeg, Can.: recital Jan. 11 by Filmer Hubble in Westminster Church, C. O. auspices.



### A FINE ANSWER

By SHERMAN J. KREUZBURG

If I write this letter to you I shall be late to lunch, but as one of your readers I shall consider the Editorial in December addressed to me. Now I know that to answer one question with another is not the right way to dispose of a matter. And yet I cannot refrain from asking you this one:

Years ago a midwestern church completed the installation of an organ. Unless everything I heard concerning the job (from organ companies that failed to sell their instruments) the organist of the church dictated his price and furthermore got it. Now you say that you know this comes out of the quality of the instrument and why don't we do something about it. Well you had a fine write-up about the instrument, telling how remarkable the organ installation was. Now the organist is

one of your subscribers. I know the builder is one of your advertisers. Therefore you were not able to \*speak your mind, for your bread and butter depend on the success of your paper. Perhaps you think I am criticising the policy of your magazine. No, I am not, but merely trying to tell you that one cannot always do as one would like to do.

If we buy a certain organ we take stop-knob whether we like them or not. I like them. And I know if my church bought a new organ they would consult me. That is because I am the organist.

\*We do not know of any important contract where the losers could not, with all apparent reason for justification, point to some unfair practise somewhere along the line. But it would be manifestly unfair to single out one instance for public condemnation unless we were able to single out all; what all of us must do or are doing all the time cannot be justly used against but one individual. Our motive in the instance some five years ago, referred to above, was merely to point to a builder's achievement; which was exceedingly meritorious no matter what the circumstances nor what the verdict of competitors. There is another important case with some of the same features: the builder has achieved a work of distinction—but the competitors who lost, cannot see any good in the work. Perhaps that is but natural, but it cannot sway editorial opinion or policy—in spite of our necessity of praising what some of our other friends urgently want us to condemn. A little more generosity of viewpoint would be wholesome, even if we can never expect one builder to wholeheartedly admire the work of another, one recitalist to praise his competitor, one editor to agree with his answering subscriber—anyway not 100%. Our readers will remember Mr. Kreuzburg for his work in Asbury Park, and will take with more than one grain of salt his modesty in accepting as a fact that his predecessors in his present position offered an excellence of workmanship above his own; we ourselves don't believe it, knowing his own record.—THE EDITOR.

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When I get a bump I seethe like any indignant individual but I have learned to seethe inwardly. My music committee tells me about the marvelous music produced by some of my predecessors. Well I have found that in keeping the Ten Commandments no live man can compete with a dead one, so I do a lot of thinking and darn little talking.

Now I guess I should not have written this but if you do not like it confine it to the scrap heap where it no doubt belongs. Enclosed is a clipping from a local paper of a choral evensong held November 30th. This is merely to let you know

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**ANOTHER ANSWER**

By WARREN POND

With regard to church anthems published with piano accompaniment instead of organ, let me say that if a publisher relied on orders from large churches, with a high-class organist and paid singers, the sale would be limited, to say the least. The average churches in small towns are the chief buyers of this class of music, and the organist is an amateur and a difficult arrangement would be beyond the ability of both organist and choir.

Also in a large majority of cases a melodeon is employed. For example, we publish a collection of music for the organ, on three staves, and the sale has yet to pass to a second edition. On the other hand we have a work containing 94 compositions for small organ, the pedal part being indicated in a number of cases; anyone who can play the piano can use this book in a church service, with little or no practise. It is published on two staves only and has already gone through many editions, for it appeals to the amateur.

We should be glad indeed to try out a manuscript with organ accompaniment, say an Easter anthem, and find out just how the idea works.

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**—CHANCE TO HELP—**

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**—EINSTEIN AND T.A.O.—**

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**—WESTCHESTER—**

The Aeolian concert organ and County Center, at White Plains, N. Y., were used Nov. 30 by Harry Rowe Shelley in an organ program of excerpts from "La Boheme," which opera was presented in the Center by the Met. forces Dec. 2; Mr. Shelley later treated "La Tosca"

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in the same way and for the same reason—as a prelude to the performance of the opera in the Center.

If this indicates anything it indicates that organ literature, as it is today selected for public programs, is not satisfactory because it is not entertaining. The Center gave organ recitals a thorough and adequate opportunity to make good. The opera-arrangements trend does not necessarily mean that organ recitals have as yet been definitely ruled out.

—O TEMPORA, O MORES!—A school-boy band, without uniforms, at the tail of the procession, outplaying the professionals who headed the Armistice Day parade, and who marched like a flock of sheep. A stout soprano singing off pitch and getting well paid for it. A prominent pianist trying to play a Bach fugue on the municipal organ at the Art Institute—hearers have not yet agreed as to whether he used three or four pedal-notes. A voice teacher and choir-conductor who grabs all the solos, whether intended for man, woman, or child. A vocal studio near the Art Center whose

sign reads: "We teach the Italian *BELL* Canto method." A new organ of twenty ranks, outshining a new 3-34 (poor presentation). A church demanding that their organ be softened so much that now all the stops sound alike except the Clarinet and one string. An old two-manual job fifteen registers, more soul-satisfying than a new 4-40. A piano-organist playing the Pilgrim's Chorus at a dedicatory recital, carefully omitting all the embellishments. A community where most of the Protestant organists either cannot, or will not improvise; they will never meet the soul of their organ

until they give it a chance to "talk back." A Guild lecture by Ray Tyler: "If you would improvise, work at it as I have. Practise stating a given theme in every possible manner. Read, read, read good music, whether intended for the or-

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gan or not. Your minister must read many books if he would be a great speaker. Improvisation is organ oratory."

—EDWARD C. DOUGLAS

—HALL CONTRACTS—

The following contracts are reported from the New York office of the Hall Organ Co., H. R. Yarroll, manager.

Amsterdam, N. Y., St. Michael's R. C., 2m.

New York, St. Monica's R. C., 3m. River Edge, N. J., First Congregational, 2m.

Watertown, N. Y., St. Anthony's R. C., 2m.

—N. E. CONSERVATORY—  
George W. Chadwick has resigned as director of the New England Conserva-

tory, Boston, and has been made Director Emeritus. Wallace Goodrich succeeds to the position of director.

—KILGEN—

Franklin Coates gave the dedicatory recital on the Kilgen in St. Theresa's, Pelham Bay Park, N. Y., Nov. 30.

A 2-20 has been ordered for St. Bridget's Church, Framingham, Mass., all to be installed in one chamber, with case.

A 2-19 is being built to the stoplist of Geo. J. Kilgen of the Los Angeles office for the First Baptist, Whittier, Calif.

The second order coming from Chicago during the past month calls for a 2-12 for St. Paul's House of the Evangelical Old Folks Home; the first organ was for Mundelein College.

Thomas McCrary gave the dedicatory recital on the Kilgen in the First Presbyterian, Lynchburg, Va., Nov. 30.

—ERROR—

In our report that Dr. H. J. Stewart is sponsoring the California bill to license music teachers we are apparently in grave error. In scanning a very long newspaper clipping the impression was clearly created that Dr. Stewart championed the bill, whereas the fact is that he championed the original bill 21 years ago which provided for examination, while he deplores the present bill which would grant a license without any examination.

—CENSUS FIGURES—

The Department of Commerce gives some interesting figures for 1929; realizing the rather loose definition of "organ" in the popular mind, the following figures can be interpreted accordingly:

61 Factories (63 in 1927).

2355 Wage earners.

1695 Organs produced (2471 in 1927).

The conclusion would be that it's an ideal time to buy an organ if we want to get the maximum attention to the instrument and the resulting maximum artistic values.

—ONE A WEEK—

W. W. Kimball Co. had an epidemic of dedicating good-sized Kimballs at the rate of one a week, beginning Oct. 31 with Palmer Christian's dedicatory recital on the 3-60 in Grace Church, Grand Rapids; followed by the Nov. 7 recital of Harry G. Carlson on the 3m in Covenant Church, Chicago; Allen Bogen's dedication of the 2m on Nov. 13 in Saviour Lutheran, Chicago; and Nov. 20 dedication by Arthur Dunham of the 3-54 in Court Street M. E., Rockford, Ill.

—CLEVELAND, OHIO—

The A.G.O. November meeting was held at Case College, when about 150 organists enjoyed Dr. Dayton C. Miller on "Photographing Sound Waves." About 30 new members were added during the month.

Mrs. J. Powell Jones has been appointed to Euclid Avenue Baptist (Rockefeller Church), playing a 4m Moller.

Roy Crocker is now at the 4m Skinner in Epworth-Euclid M. E., recently vacated by Carleton Bullis.

Edwin Arthur Kraft's monthly recitals at Trinity Cathedral drew larger audiences last month than they have had for some years.

Margaret Rhodehamel is now located at the Windermere Presbyterian.

—PAUL ALLEN BEYMER

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Recently appointed representative of the W. W. Kimball Co. on the Pacific Coast in all States but Oregon and Washington which have been covered with distinction for many years by A. D. Longmore of Seattle. Mr. Levy's headquarters and home will be in Los Angeles, but he will maintain representatives in San Francisco, Salt Lake City, and Denver, his territory extending eastward to include Colorado, Wyoming, and a corner of Texas. Bertram L. Wilson of Los Angeles continues in charge of the technical work of finishing or planning Kimball organs. Mr. Levy, among the oldest in experience among organ salesmen, was born in San Francisco; he was with Robert Morton until the receivership and then joined the Wurlitzer staff, with headquarters for the past five years in Chicago. Through the dwindling interest in theater business, and to find a climate better suited to the present needs of his family, Mr. Levy has taken over the new field in behalf of a product he represents with enthusiasm.

## —WHITE-SMITH—

has issued an attractive little booklet, *Choir Calendar*, in which are listed the choir publications of this house for the liturgical year. The arrangement has been edited and selected by Dr. George Henry Day.

## Hugh McAmis

F.A.G.O.



## RECITALS — INSTRUCTION

WESTMINSTER HALL  
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## —A REAL GIFT—

Miss Chloria Fey, Hazleton, Pa., gets "just what she wanted" this Christmas. Her father is giving her a 3m Hall organ. Miss Fey was so pleased with the 3m Hall recently installed in her church, Christ Lutheran, that she decided to tell "dad" all about it—and she gets her wish.

## —VAN DUSEN CLUB—

The Van Dusen Club, Chicago, composed of past or present pupils of Frank Van Dusen of the American Conservatory, gave a reception and recital in Kimball Hall Dec. 9. More than 70 were present and compositions by Barnes, Delamarter, Parker, Bonnet, Gigout, Widor, and Bach were played from memory by James Cunliff, George Ceiga, Clara Gronan, Ralph Peterson, Philip McDermott, Esther Wunderlick, and Whitmer Byrne.

## —TITUS IN BACH SERIES—

Parvin Titus, Christ Church, Cincinnati, Ohio, gave three Bach recitals in December, using for the most part the more familiar Bach works. Mr. Titus' choir gave Mendelssohn's "Elijah" complete, in the last three Sunday evening services in November. Handel's "Messiah" was used in December.

## —MORRISTOWN, N. J.—

Charles M. Courboin gave the dedicatory recital on the 4m Skinner in St. Peter's Church Nov. 23. Burnett B. Andrews played the dedicatory services Nov. 22 on his new organ and presented guest recitals Nov. 26 and Dec. 4 by Ernest Mitchell and Ralph Downes. The evening service Nov. 30 was devoted to the minister's description of the organ and Mr. Andrews' illustrations on the organ itself.

## CARL FIQUE

April 17, 1867—Dec. 6, 1930

After the evening rehearsal in Zion Lutheran, New York, Carl Fique went to the music room of the church for a moment's rest and was found there Sunday morning, dead of heart disease. He was born in Bremen, Germany, and was a pupil of Reinecke and Jadassohn. He established a choral society in Brooklyn and was organist of Zion Lutheran, Manhattan, since 1887. For about 20 years he was a lecturer at the Institute of Arts and Sciences. He was an honorary director of the Opera Club, director of the Cosmopolitan Opera Players, vice-president of the Thirteenth Club and the National Choral Directors. Mr. Fique composed several operettas and choral works in extended form. He is survived by his widow and a brother, Herman Fique.

## Joseph W. Clokey

COMPOSER—ORGANIST



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by William H. Barnes

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"To my mind this book has certain characteristics which place it far in advance of anything of its kind, principally because it contains information that can be found in no other book, and because it combines the rare qualities of thoroughness and completeness in covering every important item in relation to the organ with a most interesting style, thus making it fascinating reading even for those who are not mechanically inclined. Even the most technical chapters have held my interest in a way I would not have believed possible. . . . There is no question that this book will fill a great need. We organists should feel very grateful to you for putting such a wealth of valuable material before us."—Marshall Bidwell, Organist, Coe College, Cedar Rapids, Iowa.

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♦

"I have delved into parts of your book and think it certainly the most interesting work that I have yet read on organ matters. . . . It should be read with extreme interest by all who are organ fans."—John T. Austin, Pres., Austin Organ Co.

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"Thanks so much for the magnificent and so interesting book received this morning. I think it is by far the most comprehensive one ever written."—Charles M. Courboin, Concert Organist, Vice-President, Welle-Tripp Co.

♦

"I have greatly enjoyed reading your new and attractive book. Such a work as this has been long overdue, and the whole organ world owes you a debt of gratitude for undertaking the task and for carrying it out so successfully."—G. Donald Harrison, Asst. Manager, Skinner Organ Co.

"I wish you would have your publishers send to me twenty-five copies of your masterpiece, 'The Contemporary American Organ.' I wish to present these to a few of my friends here and several of the foremen in the factory, who I know will be much interested in them."—M. P. Moller, Jr., Hagerstown, Md.

♦

"Yours is the only organ book dealing with mechanical matters I have been able to read for more than a page at a time. I find it fascinating."—Hugh Porter, Organist, Second Presbyterian Church, New York.

♦

S. E. Gruenstein, Editor of *The Diapason*, in a lengthy review of the book says in part:

"A quick reading of Mr. Barnes' book, convinces one that here are nearly 400 pages into which is crowded a vast amount of useful information, principally for the organist, and in no small measure for the professional builder of organs. For instance, he has brought together for the first time within our knowledge scale drawings of the various actions as built in America today. These are authentic, having been provided by the builders. This alone is worth the price of the book. . . .

"The spirit of the entire volume is one inspired, evidently, by a desire to render a service to the organ world, and this Mr. Barnes has done, making it a pleasure to recommend the fruit of his excursion into the realms of authorship. The printing and appearance of the book are above criticism."

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## —CARL WEINRICH—

The Holy Communion, New York City, has appointed Mr. Weinrich official organist of the church made famous by the late Dr. Lynnwood Farnam. Mr. Weinrich was Dr. Farnam's choice as his substitute, and came to New York from Philadelphia to carry on the great work his teacher had to abandon temporarily. As long as Dr. Farnam's absence was merely a temporary matter, Mr. Weinrich set himself diligently to playing the exact programs Dr. Farnam had chosen. Now that the temporary aspect has been so grievously made permanent, Mr. Weinrich still sets himself to this very same program, thereby winning the gratitude and esteem of the profession for this new evidence of loyalty.

Mr. Weinrich is one of Dr. Farnam's most brilliant pupils. Before becoming a scholarship student at Curtis Institute he had studied with Mark Andrews and Marcel Dupre. He has held positions with the Divine Redeemer, Paterson, N. J.; Divine Redeemer, Morristown, N. J.; and St. Paul's, Philadelphia. He has played recitals for the New Jersey N.A.O. and the A.G.O. in national convention in Philadelphia, winning high praise from the critic of the Public Ledger.

His choice as successor to his famous and beloved teacher is highly gratifying to the profession.

### Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

## FEBRUARY BIRTHDAYS

- 2—Adolph M. Foerster, Pittsburgh, 1854.
- 2—Dr. Ray Hastings, Bainbridge, N. Y.
- 3—Mendelsohn, 1809.
- 4—Floyd J. St. Clair.
- 5—Rossetter G. Cole, Clyde, Mich.
- 5—J. Lawrence Erb.
- 7—James H. Rogers, Fair Haven, Conn.
- 8—Charles Fonteyn Manney.
- 12—Lincoln, 1809.
- 15—Praetorius, 1571.
- 19—Eric Delamarter, Lansing, Mich.
- 19—Marcus H. Carroll, Belfast, Ireland.
- 22—Chopin, 1810 (vide Baker).
- 22—Washington, 1732.
- 22—C. M. Widor, 1845.
- 23—Handel, 1685.
- 23—Walter Keller, Chicago, Ill.
- 24—Wm. Wolstenholme, 1865.
- 27—Louis Adolphe Coerne.
- 29—Rossini, 1792.

## OTHER EVENTS

- 2—Palestrina died, 1594.
- 3—Woodrow Wilson died, 1924.
- 6—Peace with Spain, ratified, 1899.
- 9—J. Varley Roberts died, 1920.
- 13—Wagner died, 1883.
- 15—Praetorius died, 1621.
- 17—Ethelbert Nevin died, 1901.
- 18—Martin Luther died, 1546.
- 21—G. Waring Stebbins died, 1930.
- 23—George C. Martin died, 1916.

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The Illinois A.G.O. was invited to a concert on the player-organ of the Aeolian Co.'s Chicago offices recently, at which rolls prepared by Bonnet, Courboin, Maitland, Lemare and others were heard. The studio organ faithfully performed according to requirements, and the listeners concluded that while automatic pianos, violins, etc., make great claim for absolute perfection of reproduction, here is an instrument which, given the proper organ for performance, will actually repeat, in every way, exactly what the player did—leaving only the artist's personal presence and mentally telepathic connection with the listeners to be desired.

What a proof of the value of applause is the deadly thud of silence, when understanding musicians have felt the tenseness and emotion of the music, and need to relax when it is over. The time-honored demonstration of hand-clapping would no more fit here than after a phonograph record, yet this instrument seems so much more real.

Why do not some of the enterprising radio stations give this instrument and their audience a break by installing a reproducing organ and letting their listeners become conscious of the real beauty of true organ music as played by the master organists who have created the rolls?

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## —HAZLETON, PA.—

The 3-80 Hall Organ in Christ Lutheran was dedicated in recital by H. R. Yarroll, of New York, with vocal solos by Mrs. Olga S. Yarroll, before an audience of 1400. A feature of the organ is the Ancillary Echo. The program will be found in the proper column.

## —SAN DIEGO—

A Hall Accompanist organ, built to the specifications of Wm. Ripley Dorr, and described in these pages recently, was dedicated Nov. 18, with Mr. Dorr at the console, in the Church of the New Jerusalem. W. E. Moody, music critic of the San Diego Union, says "The instrument has but one manual and no pedal, a fact hard to credit as the listener feels the impact of sound upon the ear-drums when the full power of the organ is brought into play."

## —FORT WAYNE, IND.—

St. John's Reformed dedicated its 3-35 Schantz organ Nov. 16 and 17 with A. Leslie Jacobs (of T.A.O. Staff and Wesley M. E., Worcester, Mass.) in organ solos for the services and a recital at

**MRS. J. H. CASSIDY  
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7:30. Deagan Harp and Chimes are part of the equipment and Mr. Jacobs was presented somewhat as a member of the congregation, for he is a native of Fort Wayne and was a member of the church in his youth before leaving for study in Paris.

—NEWARK, N. J.—

The Second Presbyterian was destroyed by fire Dec. 1st when more than 150 firemen worked heroically and successfully to save the new \$300,000 Community House. The church, built in 1886, has a membership of 1700 and is one of the largest in the city. James Philipson is the organist, and the organ was a Mol-

ler, installed in June, 1926, and valued at \$25,000.

—CLEVELAND, OHIO—

St. Ignatius' Church, recently dedicated, with Dr. A. B. Stuber as pastor, has two Midmer-Losh organs, a 2m of seven-octave compass in the basement, installed three years ago, and a 4m in the main auditorium, also equipped with the seven-octave compass and such other specialties as the Melody Touch. Schultze Diapasons and double-languid pipes are also incorporated. Edwin Arthur Kraft of Trinity Cathedral, Cleveland, gave a recital during the holiday season with special transcriptions on his program in order to show the effects of the seven-octave compass.

—SCHOOL OF SACRED MUSIC—

Among recent appointments of graduates of the School of Sacred Music of Union Theological Seminary, New York, were Robert N. Platt, appointed to the new 3m Aeolian in Larchmont Avenue Church, Larchmont, N. Y., as told in our December issue, and Lucy Clark Street, appointed to Christ Presbyterian, New York, as also announced in other columns. The appointment of Miss Street gained unusual notice because a formal installation service was used, after the pattern of the installation service for the clergy.

In her first lecture in America, in the School, Miss Lilius Mackinnon stressed the necessity of playing from memory; one statement may be summed up thus: "Musical memorizing is a conscious act, and must be accomplished in a thorough,

systematic fashion and in accord with the psychological principles involved; but playing from memory is a sub-conscious matter, and any 'conscious willing' to remember at the time of performance will inevitably lead to disaster," as no doubt many of us have discovered, more or less unfortunately.

Four of the recitals in the series on the Aeolian concert organ in Westchester County Center were given by members of the School faculty—two by Mrs. Lockwood, and one each by Dr. Dickinson and Hugh Porter.

A candle-light carol service was presented by Dr. Dickinson in the School at 5:30 Dec. 18, with the Children's Choir and the two Seminary choirs.

### A. G. O. Activities

*The publishers will be glad to record, as a matter of history and as concisely as possible (since the full record is available in the official columns of the Guild,) the activities of the various Chapters. Chapters desiring representation should see that their reports are not delayed in preparation or mailing.*

—HEADQUARTERS—

The annual New Year's Day event was made a reception from 4:00 to 6:30 at the Beethoven Association, with a committee of the ladies as hostesses, and Harold Bauer, Henry Hadley, W. J. Henderson, Fernando Germani, and Oscar Seagle as guests of honor.

—NORTHERN CALIF.—

Uda Waldrop was presented in recital on the Aeolian in Calvary Presbyterian, San Francisco, Nov. 17, in a program including two of his own songs sung by Margurite Raas Waldrop.

—SOUTHERN CALIF.—

Ernest Douglas and John S. Stewart were presented Nov. 24 in a joint program on the Moller in Trinity Episcopal, Los Angeles. Mr. Douglas included his own Mardi Gras, Legende, and Finale from an organ concerto.

—FORT WORTH, TEX.—

The Chapter's second meeting, Nov. 24, in Polytechnic M. E., presented Mrs. H. O. Childress as hostess for the dinner, and a program by Miss Dorothy Davis, Mrs. Q'Jella Oliver Jeffrus, and Mrs. Childress. The December meeting was held on the 22nd at Robertson Funeral Temple.

—MISSOURI—

The November meeting drew 67 members and guests, to the Jefferson Hotel, St. Louis, for a program of piano and vocal numbers. E. F. Arbos, guest conductor of the St. Louis Symphony, was guest of honor and spoke of his early studies in Madrid, Berlin, etc. Mr. Arbos pointed out that "there must always be three years of preparation in solfeggio before a pupil is permitted to take up an instrument, and then seven years must be spent on the instrument." The same thoroughness and diligence were urged for adoption in America and the listeners heartily agreed.

### Clarence Dickinson

MUS. DOC.

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Gamba (Great)  
16 Tuba (Great)  
GREAT  
EXPRESSIVE  
8 DIAPASON ONE 73m  
DIAPASON TWO 73m  
DULCIANA 73m  
GROSSFLOETE 73w  
GROSSGAMBA 85m16'  
4 OCTAVE 73m  
II MIXTURE 122m  
8 TUBA 85m16'  
HARP (Deagan A) 49b  
SWELL  
8 ENGLISH DIAPASON 73m  
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4 FLAUTO D'AMORE 73wm  
III MIXTURE 183m  
8 CORNOPEAN 73r  
OBOE 73r  
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HARP (Great)  
Tremulant  
CHOIR  
8 CONCERT FLUTE 73w  
DOLCE FLUTE 73w  
GEIGEN PRINCIPAL 73m  
VIOLA D'AMORE 73m  
4 FLUTE 73m  
8 CLARINET 73r  
Harp (Great)  
Tremulant  
26 Couplers  
18 Combins

Temple Israel is a handsome new structure designed by S. Brain Baylinson; the organ is the gift of Mr. and Mrs. Wm. Fox. Samuel Quincy is organist of the Temple, and the contract for the organ was signed by Wm. E. Pilcher, Jr., of the New York office.



—ST. LOUIS, MO.—  
William H. Barnes dedicated the 3-51-2439 Moller in the Eighth Scientist Church Dec. 15, for which instrument Mr. Barnes wrote the stoplist.

—PHILADELPHIA—

Simpson Memorial M. E. celebrated the completion of its redecoration schedule Nov. 30 with a recital Dec. 2 by Ralph Kinder on the Kimball that did duty for 15 years in the Arcadia Theater; it has been thoroughly overhauled by Frank H. Niemann who installed it in the church. Further particulars will be given in other columns. Harry Lehr is organist of the church.

PAUL E. GROSH  
Mus. B.

Organ—Piano—Composition  
Grove City College  
Grove City, Pa.

—LET'S SEE ABOUT IT—  
Theory has always been that it is better to have a 3m organ with a liberal supply of stops on each manual than to have a 4m with fewer stops on each manual. Will the theory stand the test of practical examination? We are inclined to doubt it.

The Welte Organ herewith presented for the First Methodist in Indiana, Pa., furnishes a fine example to study. Would it enable the organist to gain more beauty of effect if the additional cost of the fourth manual had been invested in additional registers or borrowed for the other three?

Is there a possibility that the honored theory is not entirely worth the respect it has been given? It's a subject worthy of serious discussion, based on experiences in playing rather than theoretical principles.

Let us remember, however, that the builders do not in any way figure in the discussion; they build merely what they know is wanted, not what they feel a holy urge to supply. The day of the holy urge in organ building is happily past. Mr. Bell is noted for the extent of his work in stoplists, and the Indiana example probably shows his views, though of that we cannot be too sure, for the organist of the church and the church itself have a right to see their own preferences given consideration. So let us discuss the problem impersonally in every way.



—COINCIDENCE—

Two builders in the December number used one and the same topic, and one and the same word, for the subject of their discussions for the month. Wonder how many readers take their profession seriously enough to have noted this coincidence?

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## —“IN MEMORIAM”—

The first tribute we have noted in a public recital, to the memory of the late Dr. Farnam, was paid him by Ronald W. Gibson in his Dec. 14 recital at Westminster Church for the Winnipeg Center of the Canadian College of Organists, when he included in his program as the second offering the following:

“In Memoriam

“Lynnwood Farnam, Nov. 23, 1930

“Byrd-Farnam—Pavane from *Parthenia*  
“Bach—Hark a Voice Saith all is Mortal  
“Thalben Ball—Elegie.”

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## —HOORAY! and WELCOME!—

William Edward Pilcher, 3rd, made his debut at the Brooklyn Hospital on Nov. 24th, 1930, and is already so fond of his genial parents (a fondness shared by all who know them) that he henceforth makes their home his, at Jackson Heights, New York City. Mr. and Mrs. Wm. E. Pilcher, 2nd, have made a host of friends since Mr. Pilcher came to New York as manager of the New York office.

This brings the House of Pilcher down to the fifth generation, though Mr. D. W. Pilcher, Jr.'s, son reached that mark four years ahead of W. E. the 3rd.

Henry Pilcher, founder of the business, carried on his activities in England; his son, Henry Pilcher, 2nd, had his factory in Chicago before the fire, and then went to Louisville. Mr. William Edward Pilcher, 1st, present head of the House of Pilcher at Louisville, is the son of Henry Pilcher, 2nd, the father of Wm. E. Pilcher, 2nd, and grandfather of Wm. E. Pilcher, 3rd. A general impression prevails that there can't be too many organ builders of the general characteristics that mark the members of the Pilcher family. So it's Hooray, and Welcome, Stranger!

## —FATHER FINN, JAN. 28—

The annual festival concert, 27th season, by Father Finn and his Paulist Choristers will be given in Carnegie Hall, Jan. 28, when the Paulist Choristers, the Mediaevalists, and the New World Symphonietta, all directed by Father Finn, will participate.

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BOURDON 44

Bourdon (Swell)

8 Diapason

Bourdon

“Dolce Flute” (Swell)

16 Tuba (Great)

8 Tuba (Great)

Chimes (Echo)

GREAT

UNEXPRESSIVE

8 DIAPASON 73

EXPRESSIVE

8 DIAPASON TWO 73

ERZAHLER CELESTE 2r 134

GROSSFLOETE 73

HARMONIC FLUTE 73

4 OCTAVE 61

ROHRFLOETE 61

8 Tuba 10" 85r10"

HARP 61

Chimes (Echo)

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16 BOURDON 73

8 DIAPASON 73

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III DOLCE MIXTURE 183

8 CORNOPEAN 73

OBOE 73

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**—DE PAUW UNIVERSITY—**  
Prof. Van Denman Thompson has been giving a series of weekly recitals in the new M. E. Church at the University, with the assistance of guest organists. Prof. Donald C. Gilley of Earlham College was one of the latter and his program drew between four and five hundred students; Prof. Gilley concludes that the programs given by Prof. Thompson "must be of exceeding interest to the students of the College."

**—HAROLD TOWER—**

St. Mark's Pro-Cathedral, Grand Rapids, Mich., was the scene of an impressive service Nov. 14 when Harold Tower held his special service of reunion for former members of St. Mark's choir, with a bishop, archdeacon, two deans, and the rector in the procession, and over 100 in the choir. After the service, held at 6 o'clock, there was a dinner in the Women's City Club, and some music for entertainment.

During the past 15 years there have been 190 boys in the choir, 123 of whom received bonuses for faithful service, and 160 of whom attended Camp Roger for the summer season at an average of 3.6 times. The choir today includes 49 boys, 14 men (nine of whom were members in their boyhood days), 20 probationary boys, and 26 in the girls' choir.

The Camp Roger annual dinner was held Dec. 5.



**Boston**  
by  
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Tremont Temple is still in the throes of finding an organist. It is understood that through advertising and other methods some 200 applicants appeared.

The First Parish Society, Dorchester, after the departure of Walter Howe, has been hearing candidates. In November it was stated that Sundays until the first of the year would be devoted to hearing the various musicians.

The Dane Street Congregational, Beverly, is seeking an organist. For about thirty years this position was

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filled by Leslie H. Goldthwaite. During the major part of his incumbency, he played a real 2m "old-timer." Through some change of heart, the old organ was cast out and a large organ from Oberlin was installed. On this instrument Mr. Goldthwaite presented recitals. At the age of 63 he passed out by a severe attack of pneumonia. Mr. Goldthwaite and this columnist were classmates at the New England Conservatory during the Franklin Square days. He was a sound musician, played piano and organ equally well, and conducted with authority. His first church was in Lowell. From there he went to Waltham. Then to Peabody. And finally to Beverly. Wherever he played he gave invariable satisfaction.

Although this column is being written far in advance, it might be recorded that Marshall Bidwell returning from Iowa for Holiday festivities will play at Reading on the fine residence organ of Mr. Harry U. Camp. One of the programs is for the Truette Organ Club.

The Parish Bulletin of All Souls' Church, Lowell, always contains musical notes that prove Mr. Harold Schwab, the organist, to be an indefatigable worker. His selections cover a wide range with Bach as the foundation. Unlike others, he is not afraid of a pleasing tune. At the same time, he does not shrink when it comes to tackling the Prelude to Die Meistersinger as an opening number for a morning service. Writing a word

about Spohr, Mr. Schwab does not accord him quite the highest praise. Possibly it is more a shift in style that has caused Spohr to be shoved aside than lack of inspiration. A study of the composer's larger works well repay the effort and reveal much that is extremely beautiful although far from our present-day idiom.

Dec. 1 the New England Conservatory presented Miss Ruth Bampton '27 in an organ recital in Jordan Hall. Two of the selections she transcribed from Scarlatti, the Sonatas Dm and F-sharp minor, respectively.

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## Detroit

By ABRAM RAY TYLER  
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As a December event, I give Fred Morse and his merry men of the Orpheus Club the credit due them for an ideal Christmas Concert Dec. 9. With three delicious carols "Hail! All Hail the glorious morn" from the Bohemian folk songs, "Three Kings have journeyed" of Peter Cornelius, and the old "While Shepherds watched" in which the "Joy, joy, joy" was exquisitely echoed by a double quartet, the concert was opened, and Clarence Dickinson's glorious "Shepherd's Story, Nowell" closed the program, touched off by an encoring "Silent night" exquisitely sung from the back of the Mezzanine.

Truly "Fred" gets more out of his church singers than the average of their choirmasters, and impresses one with the fact that our choirmasters do

not do the work necessary to show their material off to the best advantage. Perhaps that is why the organist class does not get the credit it wants. If you can hear as good Christmas as Fred Morse gave me on this occasion you will surely have a very happy and moving Holiday Season, which is the wish of this writer.

## New York

St. Bartholomew's, where Dr. David McK. Williams has made the music famous, dedicated its completed structure Dec. 9. Dr. Williams' expert chorus choir is especially successful in its unaccompanied work and pianissimo effects.

Harold Bauer, Frank La Forge, Francis Rogers and many other famous teachers in New York are likely to be dragged into court any day now. Somebody discovered that it is against the law to conduct "any business, trade, or industry" in the residence section where many of our most famous musicians live

and teach. W. S. Harris has the honor of being the first victim of this new "racket." He went to court last summer, was judged guilty, and the matter is now referred to the Court of Appeals.

F. W. Riesberg played the opening numbers on the Welte organ in the new chapel of Calvary Baptist on 57th Street, Dec. 3, using Nevin's Gondoliers and the March from Tannhauser. The new skyscraper church will be dedicated Jan. 4, and Mr. Riesberg will have another new Welte of 100 stops at his disposal then. A grand piano was used in conjunction with the organ in parts of the Chapel dedication services.

Riverside Church, where Harold Vincent Milligan has been displaying the resources of his 4m Hook & Hastings under the fingers of a distinguished list of guest recitalists every Friday afternoon, has drawn unusual numbers of the fraternity to help swell the audiences. A detailed report of the new church will be given as soon as it can be adequately prepared in T. A. O.'s customary thoroughness.

Prominent members of the Jewish faith of Brooklyn have announced their donation of a memorial window to the new Central Methodist Church, as an indication of an increasing unity of religious faith and brotherhood. If this keeps up some day even the churches will declare peace among themselves.

Dr. Wm. C. Carl at the First Presbyterian on Nov. 30 gave Handel's "Joshua" for what he believes its first performance in the City.

The Hymn Society presented Dr. M. S. Littlefield in a lecture on the "Shrines of English Hymn Writers" Dec. 1, with lantern slides of the hymnodists and their homes.

St. Andrew's R. C., in down-town New York, close to City Hall, was damaged by fire early in December; it is reported that the organ, while not touched by fire, was badly damaged by water.

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